I O,

A

DIALOGUE

CONCERNING

POETRY.

L

BOELBY

DINTOCAF

IO

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A

DIALOGUE

OF

PLATO,

CONCERNING

POETRY.

THE SECOND EDITION,

CORRECTED and AMENDED.

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TO

THE RIGHT HONOURABLE

GEORGE, LORD *LYTTELTON*,

BARON of *FRANKLEY*,

ONE OF THE LORDS

OF HIS *MAJESTY*'S PRIVY COUNCIL;

THIS TRANSLATION OF

THE IO OF PLATO

IS,

With the HIGHEST RESPECT,

JUSTLY inſcribed

by his LORDSHIP'S

moſt obedient

humble Servant

FLOYER SYDENHAM.

THE IO OLYMPIAD

THE

ARGUMENT.

THE General SUBJECT *of this Dialogue is* POETRY: *but various Titles are found prefixed to the Copys of it, assigned probably by the Ancients. Some ſtile it a Dialogue* "Concerning the Iliad:" *while Others, aiming to open the* Subject *more fully and diſtinctly, entitle it,* "Of the Interpretation of the Poets:" *and Others again, with Intention to expreſs the* Deſign *or Scope of it in the Title, have invented This,* "Concerning the Mark or Characteriſtick of a Poet." *But None of theſe Titles, or Inſcriptions, will be found adequate or proper. The* [1] *Firſt is too* partial *and* deficient. *For the Dialogue,*

[1] "Concerning the Iliad." This however appears to be the moſt Ancient, being the only one found in *Laertius*; and the Others being too *preciſe* and *particular* to be of an earlier Date. For the Titles of all the Proſaic Works of the Ancients, whether Dialogues, Diſſertations, or methodical Treatiſes, written before the Age of *Plutarch*, were as *general*, and as *conciſe*, as poſſible, expreſſing the Subject uſually in One Word. The Title, that we have choſen, appears not indeed in any of the

Dialogue, now before us, concerns the Odyſſey *as much as the* Iliad, *and many Other Poets no leſs than* Homer. *As to the next Title; the Interpretation or Expoſition of the Poets is but an* Occaſional *or* Acceſſory *Subject, introduced only for the Sake of ſome other, which is the Principal. The laſt Title is* Erroneous, *and miſtakes the main Drift and End of the Dialogue, which is by no Means ſo ſlight or unimportant, as meerly to ſhew, that* [2] *Enthuſiaſm, or the Poetic Fury, is the Cha-*

the Copys of this Dialogue; but perhaps may be ſupported by the Authority of *Clemens* of *Alexandria*, a Writer little later than *Laertius*. For citing a Paſſage out of the *Io*, he has theſe Words, περὶ μὲν ποιητικῆς Πλάτων—γράφει. *Stromat.* Lib. 6. *near the End.* Tho it muſt be owned not abſolutely clear, whether he means it as the known Title of the Dialogue, or as the Subject only of the Paſſage there quoted.

[2] Yet only in this Light was the *Io* conſidered by *Ficinus*, as appears from his Commentary on this Dialogue. And his Repreſentations of it have been blindly followed by All, who have ſince his Time written concerning it, as *Janus Cornarius* in his *7th Eclogue*, *Serranus* in his Argument of the *Io*, and *Franciſcus Patritius* in his Diſſertation *de Ordine Dialogorum*. Nor muſt we conceal from our Readers the oppoſite Opinion of a very ingenious Friend, who ſuppoſes *Plato* to have no other View in this Dialogue, than to expoſe *Io* to Ridicule, and to convince him of his own Ignorance. Whatever therefore is ſaid on the Subject of *Enthuſiaſm* in *Poetry*, appears to Him wholly Ironical, and *Socrates* to be abſolutely in Jeſt throughout the Dialogue. To this Conjecture we ſhall only ſay, in the Words of *Horace*, which a Reader of *Plato* ought always to have in Mind,

——— *Ridentem dicere Verum*
Quid vetat? ———

What

Characteriſtick of a True Poet; but makes a Part of the grand Deſign of Plato *in all his Writings, that is, the* teaching True Wiſdom: *in order to which, every Kind of* Wiſdom falſly ſo called, *commonly taught in the Age when He lived, was to be* unlearnt. *The Teachers, or Leaders of Popular Opinion, among the* Grecians *of thoſe Days, were the* Sophiſts, *the* Rhetoricians, *and the* Poets; *or rather, inſtead of theſe laſt, their ignorant and* falſe Interpreters. *Men of* liberal *Education were miſ-led principally by the* Firſt *of theſe: the* Second *Sort were the Seducers of the* Populace, *to whoſe Paſſions the Force of Rhetorick chiefly is applyed in Commonwealths: but the*

What hinders, but that ſerious Truth be ſpoke
In Humour gay, with Pleaſantry and Joke?

As to the other Opinion, that, which is generally received, we contend not, that it has no Foundation; nor even at all diſpute the Truth of it; but deny only the Importance of that Truth to the *Io*. For tho the immediate and direct End of *Plato*, in this Dialogue, was to prove, that the *Wiſdom*, which appears in the Writings of the Elder Poets, eſpecially in thoſe of *Homer*, was *not* owing to *Science:* yet another Thing, which he had obliquely in his View, was the intimating to his Readers, to what Cauſe *poſitively* it *was* owing, that ſo many profound Truths were contained in thoſe ancient Poems. The Cauſe, aſſigned by the Philoſopher, is ſome *Univerſal* and *Divine Principle*, operating in various Ways, partly acting only *occaſionally*, in which reſpect he terms it, agreeably to the Language of thoſe Days, the *Inſpiration* of the *Muſe*; and partly with a *continual* and *conſtant* Energy, being a *Divine Genius*, but limited, and confined to certain Subjects, operating *differently* in *different Perſons*; tho in *Homer*, moſt of All Men, exerting its full Force, and the moſt according to *its own Nature*, that is, *Univerſal* and *Divine*.

the Minds of [3] People of all Ranks *received a bad Impreſſion from thoſe of the* laſt mentioned Kind. *To prevent the ill Influence of* Theſe, *is the immediate Deſign of the* Io. *For one great Obſtacle to the Reception of the Socratic Doctrine (which was not, like the Teaching of the Sophiſts, by being extremely expenſive, confined to Men of high Rank and large Fortunes) was the Vulgar Religion of thoſe Times. Of this the earlieſt Poets, principally* Orpheus, *are* [4] *ſuppoſed by Some to have been the Firſt Teachers: certain it is, that the Greater Poets, who came after them, eſpecially* [5] Homer *and* Heſiod, *ill underſtood, were the chief Supporters; and that all the reſt, who followed, were the Favourers. Nor is This at all to be wondered at: for Poets always write to pleaſe; and affecting the Favour of the Magiſtracy, or that of the People, fall in with the eſtabliſh-*

ed

[3] As ſoon as Boys had been taught Letters, they were introduced to the reading of the *Poets*; their Minds were charged with the Memory of ſhorter Poems, and of many Paſſages from the longer; and they had Maſters appointed to explain, criticiſe, and comment upon what they had learnt. From the *Poets* conſequently did the Youth imbibe *Principles* of *Manners*, and general *Opinions* of *Things*: their *Odes* were as commonly *ſung* as Ballads among Us; and their *Verſes* were *cited*, not only to grace Converſation, but even to add Weight to grave Diſcourſes. Juſtly therefore does *Ariſtides* the Orator call them κοινὸς τῶν Ἑλλήνων τροφέας καὶ διδασκάλους, *the common Tutors and Teachers of all Greece.* Ariſtid. *Tom.* 3. p. 22. *Ed. Canter.*

[4] See the primitive *Apologiſts* for the *Chriſtian Faith*; whoſe Opinion upon this Point we ſhall examine in our Notes on the Second Book of the *Republick*.

[5] See *Plato*'s *Repub.* L. 2 & 3. *Max. Tyr.* Diſſ. 27.

ed Syſtem of Opinions, or with the prevailing Taſte; and then give a Kind of Sanction to that Syſtem which they ſerve, or to that Taſte which they flatter, through the natural Force

Of magic Numbers and perſuaſive Sound.

Congreve.

But much ſtronger muſt have been the Effect of Poetry in thoſe Days, when Poems were thought Inſpired, and every Syllable of them had the Sanction of ſome Divine Muſe. The Way, which the Philoſopher takes to leſſen their Credit, is not by calling in Queſtion the Inſpiration *of the* Poet, *or the* Divinity *of the* Muſe. *Far from attempting This, he eſtabliſhes the received Hypotheſis, for the Foundation of his Argument againſt the Authority of their Doctrine: inferring, from their Inability to write without the* Impulſe *of the* Muſe, *that they had no real* Knowlege *of what they taught: whereas the Principles of* Science, *as he tells us in the* Philebus, *deſcend into the Mind of Man immediately from* Heaven; *or, as he expreſſes it in the* Epinomis, *from* God *Himſelf, without the Intervention of any lower Divinity. The true Philoſopher therefore, who attends to this* Higher Inſpiration, *He alone, poſſeſſing that* Divineſt *Science, the* Science *of thoſe* Principles, *is able to teach in a* Scientific *Way. But* Plato, *of all the polite Writers among the Ancients the moſt polite, makes not*

his Attack upon the Poets themſelves directly: for, as the Diſ-affected to any Government, ſo long as they retain their Reſpect for it, ſtrike at the Sovereigns only in the Perſons of their Miniſters; in the ſame reſpectful Manner does the courtly Plato *ſeem to ſpare thoſe ſacred Perſons, the Anointed of the Muſes, making free with the* Rhapſodiſts *only, their Interpreters. This he does in the Perſon of* Io, *One of that Number, who profeſſed to interpret the Senſe of* Homer; *proving out of his own Mouth, that he had no true* Knowlege *of thoſe Matters, which he pretended to explain; and inſinuating at the ſame time, that the* Poet *no leſs wanted true* Knowlege *in thoſe very Things, tho the Subjects of his own Poem. For every Thing, that he ſays of the* Rhapſodiſts *and of* Rhapſody, *holds equally True of* [6] Poets *and of* Poetry. *The Purſuit of this*

[6] This appears to have been ſo underſtood by the Poets themſelves of thoſe Days. For what other Provocation *Socrates* could have given them, than by ſome ſuch Talk, as *Plato* in this Dialogue puts into his Mouth, is not eaſy to conceive. The Enemys, that *Socrates* had made himſelf by his Freedom of Speech, as we are informed by Himſelf in his *Apology*, reported to us by *Plato*, were of three Sorts; the *Politicians*, the *Rhetoricians*, and the *Poets*. That the former Sort reſented his expoſing their conceited Ignorance, and vain Pretenſions to Political *Science*, is told us by *Laertius*, B. 2. and is indeed abundantly evident from *Plato*'s *Meno*. That *Socrates* treated the *Rhetoricians* in the ſame Manner, will appear very ſufficiently in the *Gorgias*. Is it not then highly probable, that the Reſentment of the *Poets* was raiſed againſt him by the ſame Means; and that they well underſtood his Attack upon the *Rhapſodiſts*, a Set of Men too inconſiderable for any Part of his Principal

this Argument naturally leads to a Twofold *Inquiry: One Head or Article of which regards the* Sciences, *the Other concerns the* Arts. *By this* Partition *does* Plato *divide his* Io; *throwing however here, as he does every where elſe, a graceful Veil over his* Art *of Compoſition, and the* Method *with which he frames his Dialogues; in order to give them the Appearance of Familiarity and Eaſe, ſo becoming to that Kind of Writing: in the ſame Manner as he always takes Care to conceal their* Scope *or* Deſign; *that, opening itſelf unexpectedly at laſt, it may ſtrike the Mind with greater Efficacy. Upon the Article of* Science, Plato *repreſents the* Poets *writing of All Things, whether Human or Divine; of Morals, Politicks, and Military Affairs; of Hiſtory, and Antiquitys; of Meteorology, and Aſtronomy; in fine, of the whole Univerſe; yet without any intimate Acquaintance with the Nature of theſe Things, and without having had any other than a* Superficial View. *For, according to the beautiful Deſcription given us by One of the Firſt Rank among them,*

The Poet's Eye, in a fine Frenzy rolling,
Glances from Heav'n to Earth, from Earth to Heav'n.
Shakeſpear.

pal Notice, to be intended againſt Themſelves? We ſhould add to this Argument the Authority of *Athenæus*, were it of any Weight in what regards *Plato*. For he gives This as one Inſtance of *Plato*'s envious and malignant Spirit, which his own Malignity againſt the Divine Philoſopher attributes to him, that in his *Io* he vilifys and abuſes the *Poets*. See *Athen. Deipnoſoph.* L. 11. pag. 506.

It catches therefore but the Surfaces *of Things. This* fine Frenzy, *or, as the Ancients call it,* Divine Fury, *ariſes from* rapturous *Views of ſome* Natural Beauty, *or of the Higheſt of all, that of* Nature *her* Self: *to be ſmitten with which equally indeed makes the* Enthuſiaſm *of the* Poet, *and that of the* Philoſopher; *but with this Difference, that it puts the Former upon* deſcribing *only, and* imitating; *the Latter upon* contemplating *and tracing out the* Cauſes *of what he ſo admires, and the* Principles *of Things. Under the other Article, that of* Art, Plato *ſhews, that the* Poets deſcribe, *and in Deſcription* imitate, *the Operations and Performances of* Many *of the Arts, tho in the* Principles *of thoſe Arts uninſtructed and* ignorant; *as having* Skill *in* One *Art only, That, through which they ſo deſcribe and imitate, the* Art of Poetry: *while every Other Artiſt hath Skill in ſome* One *other, his own* proper, *Art*; *and to the true* Philoſopher, *as he tells us in his Dialogue called* The Politician, *belongs the Knowlege of* That Art, *in which are comprehended the* Principles *of* all the reſt. *Hence it follows, that of ſuch Poetical Subjects, as have any Relation to the* Arts, *whether Military or Peacefull, whether Imperatorial, Liberal, or Mechanical, the* Knowing *in Each Art are reſpectively the only proper* Judges. *And as a Corollary from hence alſo, the Philoſopher inſinuates, that None are able to interpret the Poets rightly, wherever they aim*

at

at giving an Account of the inward *or* occult *Parts of* Nature, *except the* Wiſe *and truly* Knowing *in the* Nature *of Things; who alone know how to make a due* [7] *Diſtinction in the Writings of any of the Poets, and to ſeparate what is ſound, pure, and agreeable to* Truth, *from what is tainted with Superſtition, or any other Way corrupted by the Mixture of* Popular Opinion. *Such is the* [8] Deſign, *and ſuch the* Order *of this Dialogue. As to its Kind, it is numbered by the* Ancients *among the* Peiraſtic: *but according to the Scheme propoſed in our* Synopſis, *the Outward Form or* Character *of it is purely* Dramatic: *and the* Genius *of it is ſeen in This, that the Argumentation is only* [9] Probable; *and in This alſo, that the Concluſion leaves the Rhapſodiſt* Io [10] *perplexed and ſilenced, bringing off* Socrates *in modeſt Triumph over the* Embarraſſment *of his half-yielding Adverſary.*

[7] *Antiſthenes*, a Diſciple of *Socrates*, *Zeno*, the Father of Stoiciſm, and *Perſæus*, a Diſciple of this *Zeno*, wrote Treatiſes on this very Subject; purpoſely ſhewing, with regard to the Works of *Homer*, the *Diſtinction* here mentioned. See *Dion. Chryſoſtom.* Orat. 53. p. 554. Ed. Paris.

[8] See the Synopſis, Pages 15 and 16.

[9] See the Synopſis, Note 4.

[10] See Synopſis, Pages 7 and 10.

PERSONS OF THE DIALOGUE,

SOCRATES, IO.

SCENE, ATHENS.

[a] The Scene, tho not preciſely marked out to us by *Plato*, evidently lyes *within* the *City*; and ſome Circumſtances make it probable to be the Public *Streets*; where *Socrates*, in paſſing along, caſually met with *Io*. Not to inſiſt on That of *Io*'s *recent Arrival* at *Athens*, nor on that Other of the ſeeming *Haſte* of *Socrates*, expreſſed in his poſtponing *Io*'s impertinent Harangue, and his endeavouring to draw the Converſation into narrow Compaſs, Circumſtances perhaps ambiguous; One more deciſive is the Reſtriction of the *Number* of *Perſons* compoſing the Dialogue to thoſe *Two*. For whenever *Plato* lays his Scene in ſome Public Place, frequented for the Sake of *Company*, *Exerciſe*, or *Amuſement*; *many* Perſons are made Partys, or Witneſſes at leaſt, to the Converſation: and This out of Regard to Probability; becauſe a Converſation-Party, conſiſting of more than Two Perſons, may naturally be ſuppoſed the moſt frequent in Places, where Few of the Aſſembly could fail of meeting with Many of their Acquaintance. Another Circumſtance contributing to determine, Where the Scene lyes, is the *Brevity* of this Dialogue. For *Plato*, to his other Dramatic Excellencys, in which he well might be

SOCRATES.

[1]JOY be with Io. Whence come you now? What; do you come directly from Home, from Epheſus?

Io.

be a Pattern to all Dramatic Poets, addeth This alſo, to adjuſt the *Length* of the Converſation to the *Place* where it is held: a Piece of Decorum little regarded even by the Beſt of our modern Writers for the Stage. Accordingly, the *longeſt* Converſations, related or feigned by *Plato*, we may obſerve to be carried on always in ſome *Private Houſe*, or during a long *Walk* into the *Country*; unleſs ſome peculiar Circumſtance permits the Diſcourſe to be protracted in a Place otherwiſe improper. For the ſame Reaſon of Propriety, the *Exchange*, where much Talk would be inconvenient; or the *Street*, where People converſe only as they *paſs along* together, and ſometimes, removed a little from the Throng, *ſtanding ſtill* a while; is generally made the Scene of the *ſhorteſt* Dialogues. And in Purſuance of the ſame Rule, Thoſe of *middling* Length have for their Scene ſome *Public Room*, a Gymnaſtic or a Literary School for Inſtance, in which were *Seats* fixed all round, for Any of the Aſſembly to ſit and talk: but in a Place of this Kind the Converſation muſt be *abridged*, becauſe liable to *Interruption*; beſides that *Decency*, and a Regard to the Preſence of the *whole Aſſembly*, regulate the Bounds of *private Converſation* in thoſe detached and *ſeparate Partys*, into which uſually a large Company divides itſelf; appointing it to be confined within *moderate Compaſs*. As this Note regards all the Dialogues of *Plato*, the Length of it, we hope, wants no Apology.

[1] To wiſh *Joy*, was the uſual Salutation of the ancient *Greeks*, when they met or parted: as ours is, to hope or wiſh *Health*; an Expreſſion of our Courteſy derived to us from the old *Romans*.

Io.

[2] Not ſo, Socrates, I aſſure you; but from [3] Epidaurus, from the [4] Feaſts of Æſculapius.

SOCRATES.

The People of Epidaurus, I think, upon this Occaſion, propoſe

[2] As much as to ſay, "*It is not ſo bad with me neither, as to be "obliged ever to be at Home.*" *Plato* makes him expreſs himſelf in this Manner, partly, to ſhew the *roving Life* of the Rhapſodiſts, inconſiſtent with the Attainment of any real Science; but chiefly, to open the Character of *Io*, who prided himſelf in being at the Head of his Profeſſion, and conſequently, in having much *Buſineſs abroad*. The very firſt Queſtion therefore of *Socrates*, who knew him well, is on Purpoſe to draw from him ſuch an Anſwer: as the Queſtions, that follow next, are intended to put him upon *boaſting* of his great Performances. Nothing in the Writings of *Plato*, not the minuteſt Circumſtance, is idle or inſignificant. It would be endleſs to point out This in every Inſtance. Scarce a Line but would demand a Comment of this Sort. The Specimen however, here given, may ſuffice to ſhew, with what Attention ſo perfect a Maſter of Good Writing ought to be read: and with ſuch a Degree of Attention, as is due, the intelligent Reader will of himſelf diſcern, in ordinary Caſes, the particular Deſign of every Circumſtance, and alſo what Relation it bears to the General Deſign of the whole Dialogue.

[3] In this City was a Temple of *Æſculapius*, much celebrated for his immediate Preſence. An annual Feſtival was here likewiſe held in Honour to that God.

[4] Ἐκ τῶν Ἀσκληπιείων. *Ficinus* ſeems to think, This means *the Worſhippers of Æſculapius*. *Bembo* tranſlates it "*da Figliuoli di Eſ-"culapio*," an Appellation given only to Phyſicians. *Serranus* interprets it in the ſame Senſe that we do: and that this is the true one, appears from *Jul. Pollux, Onomaſt.* L. 1. C. 13.

propoſe a Trial of Skill among the [5] Rhapſodiſts, in Honour of the God. Do they not?

I o.

They do; and a Trial of Skill in every Other Branch of the [6] Muſe's Art.

SOCRATES.

[5] Theſe were a Set of People, whoſe Profeſſion ſomewhat reſembled that of our *Strolling Players*. For they travelled from one populous City to another, wherever the *Greek* was the Vulgar Language, rehearſing, acting, and expounding (ſee Notes 8, 14, and 23) the Works of their ancient Poets, principally thoſe of *Homer*. They reſorted to the *Feaſts* and *Banquets* of Private Perſons, where ſuch Rehearſals made Part of the Entertainment; and in the Publick *Theatres* performed before the Multitude. Eſpecially they failed not their Attendance at the *General Aſſemblys* of the People from all Parts of *Greece*; nor at the *Religious Feſtivals*, celebrated by any Particular State. For on theſe ſolemn Occaſions it was uſual to have Prizes propoſed to be contended for, not only in all the Manly Exerciſes faſhionable in thoſe Days, but in the *Liberal Arts* alſo; of which even the Populace among the *Grecians*, then the politeſt People in the World, were no leſs fond. The *principal* of Theſe is *Poetry*: (ſee the Second of Mr. *Harris*'s Three Treatiſes:) and Poets themſelves often contended for the Prize of Excellence in this Art. But Poets were rare in that Age. Their Places therefore on theſe Occaſions were ſupplyed by the *Rhapſodiſts*; who vyed one with another for Excellence in reciting: juſt as in This Age we have ſeen the Competition as warm, and as deeply engaging the Attention of the Publick, between Rival Stage-Players, as was ſeen in the laſt Ages between *Shakeſpear* and *Fletcher*, *Dryden* and *Otway*, *Congreve* and *Vanbrugh*. Whoever deſires a more particular Account of the Rhapſodiſts, ſo often mentioned in this Dialogue, than can be given within the Compaſs of theſe Notes, may conſult the Commentary of *Euſtathius* upon *Homer*, with the Notes of the learned *Salvini*, vol. 1. page 15, *&c.* as alſo a Treatiſe of *H. Stephens de Rhapſodis*.

[6] *Æſculapius* was ſuppoſed to be the Son of *Apollo*; and that Suppoſition was the higheſt Thought, that could be entertained of a Mortal.

SOCRATES.

Well, You, I preſume, were One of the Competitors: What Succeſs had you?

IO.

We came off, Socrates, with the Chief Prize.

SOCRATES.

You ſay well: Now then let us prepare to gain the Conqueſt in the [7] Panathenæa.

IO.

In the Feaſts therefore of *Æſculapius*, to propoſe Prizes in thoſe Arts, that were under the Auſpices of *Apollo*, whom *Plato* in his *Laws*, B. 2. calls μουσηγέτην, *Preſident of the Muſes*, was paying the higheſt Compliment to their God, in eſtabliſhing the Suppoſition of his being the Son of ſuch a Father.

[7] This was a Feſtival, kept at *Athens* yearly in Honour of *Minerva*, who was believed by the *Athenians* to be the Divine Protectreſs of their City. Every *Fifth Year* it was celebrated with more Feſtivity and Pomp than ordinary; and was then called the *Great Panathenæa*, to diſtinguiſh it from thoſe held in the *Intermediate* Years, termed accordingly the *Leſs*. We learn from *Plato* in his *Hipparchus*, from whence *Ælian* almoſt tranſcribes it in his *Various Hiſt.* L. 8. C. 2. that there was a Law at *Athens*, appointing the Works of *Homer* to be recited by the Rhapſodiſts during the Solemnization of this Feſtival: in order, ſays *Iſocrates* in his *Panegyrical Oration*, to raiſe in the *Athenians* an Emulation of the Virtues there celebrated. From a Paſſage in the Oration of *Lycurgus* the Orator it appears, that this Law regarded only the *Great Panathenæa*. On this very ſolemn Occaſion, it is highly probable, that *Io* was come to *Athens*, on Purpoſe to ſhew his Abilitys, and contend for the Prize of Victory. We cannot help obſerving by the way, that many Writers, ancient as well as modern, expreſs themſelves, as if they imagined the *Greater* and the *Leſs* Panathenæa to be *Two* different Feſtivals: See in particular *Caſtellan. de Feſt. Græc.* p. 206, 7. whereas it is clear from the Words of *Lycurgus*, that there

was

Io.

That we ſhall accompliſh too, if Fortune favour us.

SOCRATES.

Often have I envyed You Rhapſodiſts, Io, the great Advantages of your Profeſſion. For to be always [8] well dreſt, and to make the handſomeſt Appearance poſſible, as becomes a Man, no doubt, who ſpeaks in Publick; to be

 con-

was but One Feſtival of that Name, tho held in a more ſplendid Manner every *Fifth* Year. As they nearly concern the Subject now before us, we preſent them to the Learned Reader at full Length: ὕτω γὰρ ὑπέλαβον ὑμῶν οἱ πατέρες σπουδαῖον εἶναι ποιητὴν, (ſc. τὸν Ὅμηρον) ὥϛε νόμον ἔθεντο, καθ' ἑκάϛην πενταετηρίδα τῶν Παναθηναίων, μόνα τῶν ἄλλων ποιητῶν ῥαψῳδεῖσθαι τὰ ἔπη. Pag. 223. of Dr. *Taylor*'s Edition. "*Your* "*Anceſtors had ſo high an Opinion of the Excellence of Homer, as to* "*make a Law, that in every Fifth Year of the Panathenæa, His Poems,* "*and His only, ſhould be recited by the Rhapſodiſts.*"

[8] The Rhapſodiſts often uſed to recite in a *Theatrical* Manner, not only with proper *Geſtures*, but in a *Garb* alſo ſuitable to their Subject: and when they thus acted the *Odyſſey* of *Homer*, were dreſſed in a *Purple-coloured* Robe, ἁλιπρῳγῷ, to repreſent the Wandrings of *Ulyſſes* by *Sea*: but when they acted the *Iliad*, they wore one of a *Scarlet* Colour, to ſignify the *Bloody Battles* deſcribed in that Poem. Upon their Heads they bore a *Crown* of *Gold*; and held in their Hands a *Wand*, made of the *Laurel-Tree*, which was ſuppoſed to have the Virtue of heightning Poetic Raptures; being, we may preſume, found to have, like the Laurel with Us, tho a different Kind of Tree, ſomewhat of an intoxicating Quality. See *Euſtathius* on *Homer*'s *Iliad*, B. 1. and the *Scholiaſt* on *Heſiod*'s *Theogony*, verſ. 30. This little Piece of Information, we imagine, will not be diſagreeable to our Readers: altho, in this Paſſage, we muſt own, the *common Dreſs* of the Rhapſodiſts, when off the Stage, ſeems rather to be intended; and the Finery of *Io*, at that very Time of his meeting with *Socrates*, reſembling probably That of our itinerant Quack-Doctors, to be here ridiculed.

converſant, beſides, in the Works of many excellent Poets, eſpecially in thoſe of Homer, the beſt and moſt divine of them All; and to learn, not meerly his Verſes, but his Meaning; as it is neceſſary you ſhould; Theſe are Advantages highly to be envyed. For a Man could never be a good Rhapſodiſt, unleſs he underſtood what he recited: becauſe it is the Buſineſs of a Rhapſodiſt to explain to his Audience the Senſe and Meaning of the Poet: but This it is impoſſible to perform well, without a [9] Knowlege of thoſe Things, concerning which the Poet writes. Now all This certainly merits a high Degree of Admiration.

Io.

You are in the Right, Socrates. And the learning This I have made my principal Buſineſs. It has given me indeed more Trouble than any other Branch of my Profeſſion. I preſume

[9] This whole Speech of *Socrates* is *ironical*. For *Xenophon*, in whoſe Writings *Socrates* is a *graver* Character, with a leſs Mixture of *Humour*, than in thoſe of *Plato*, introduceth his Great Maſter expreſsly declaring, that no Sort of People in the World were ſillier, ἠλιθιώτεροι, than the Rhapſodiſts: and *Maximus Tyrius* calls them a Race of Men utterly void of Underſtanding, τὸ τῶν ῥαψῳδῶν γένος τὸ ἀνοητότατον. Diſſ. 23. We are to obſerve however, that, notwithſtanding This, and our Compariſon of their Manners and Way of Life with thoſe of Mountebanks and Strolling Players (ſee Notes 5 & 8), yet they held a much higher Rank in common Eſtimation, equal to that of the moſt judicious Actors in the Theatres of our Metropolis, or the moſt ingenious Profeſſors of any of the polite Arts; were fit Company for Perſons even of the Firſt Rank, and Gueſts not unbecoming their Tables. We are not therefore to be ſurprized at ſeeing *Socrates* ſo highly compliment *Io*, and treat him with ſo much outward Reſpect, as he does thro the whole Dialogue.

ſume therefore, there is now no Man living, who differts upon Homer ſo well as my Self: nay, that None of thoſe [10] celebrated Perſons, [11] Metrodorus of Lampſacus, [12] Steſimbrotus the Thaſian, [13] Glauco, nor any Other, whether ancient or

[10] The Perſons, here mentioned, were not Rhapſodiſts, but Criticks, or, as they were afterwards called, Grammarians; to whoſe Profeſſion anciently belonged the Interpreting or Explaining of their Elder Poets. See *Dion Chryſ.* Orat. 53. Pag. 553.

[11] We are told by *Diog. Laertius* in his Life of *Anaxagoras*, that this *Metrodorus*, was the Firſt, who applyed himſelf to compoſe a Work expreſsly concerning the Phyſiology of *Homer*; meaning, without Doubt, as appears from *Tatian*, Λογ. πρὸς Ἕλλην. that he explained *Homer*'s Theology from the various Operations and Phænomena of Nature: and farther, that he was intimate with *Anaxagoras*, and improved the Moral Explications of *Homer*, which had been given by that Philoſopher. If all This be true, *Metrodorus* muſt have been a Great Philoſopher himſelf. For to have done This to the Satisfaction of ſuch a Man as *Anaxagoras*, the Maſter of *Socrates*, required certainly no mean Degree of Knowlege in the Nature of Man and of the Univerſe. What is more probable is, that *Metrodorus*, having been inſtructed by *Anaxagoras* in this Knowlege, applyed it to the giving a Rational Account of *Homer*'s *Mythology*, which was underſtood and received in a Literal Senſe by the Vulgar. The Book, which he compoſed on this Subject, as we learn from *Tatian*, was entitled περὶ Ὁμήρου, *Concerning Homer*.

[12] *Steſimbrotus* is mentioned with Honour by *Socrates* himſelf in *Xenophon*'s *Sympoſium*, as a Maſter in explaining *Homer*: and his Abilitys of this Kind are there ſet in Contraſt with the Ignorance of the Rhapſodiſts. As to the Time when he lived, we learn from *Plutarch* in his Life of *Cimon*, that he was exactly of the ſame Age with that General. The Work, for which he ſeems here to be celebrated, was entitled περὶ τῆς ποιήσεως Ὁμήρου, *Concerning the Poetry of Homer*, as appears, we think, from *Tatian*, §. 48.

[13] We cannot find this *Glauco* mentioned by Any of the Ancients; unleſs he be the ſame Perſon cited as a Grammarian, under the Name of

or modern, was ever able to ſhew in the Verſes of that Poet ſo many and ſo fine [14] Sentiments as I can do.

SOCRATES.

of *Glauco* of *Tarſus*, by an old *Greek* Scholiaſt upon *Homer* in the *Medicean* Library, never publiſhed. See the Paſſage, to which we refer, in *Luc. Holſten. de Vitâ & Scriptis Porphyrii*, Cap. 7. But he appears, we think, from the Specimen of his Criticiſms, there given, to have been a Grammarian of a much later Age: we are inclined therefore to ſuſpect a Miſnomer in this Place, and inſtead of Γλαύκων would chuſe to read Γλαῦκος, if any Manuſcript favoured us; believing, that the Perſon here mentioned is *Glaucus* of *Rhegium*, who flouriſhed about this Time, and wrote a Treatiſe περὶ ποιητῶν, as we are informed by *Plutarch*, tom. 2. Ed. *Par.* p. 833. C. or as the Title of it is elſewhere by the ſame Author given us more at large, περὶ τῶν ἀρχαίων ποιητῶν τε καὶ μυθικῶν, tom. 2. 1132. E. See *Jonſius de Scriptor. Hiſt. Philoſ.* L. 2. C. 4. §. 4. But certainly much miſtaken is *J. Alb. Fabricius*, *Bibl. Gr.* L. 2. C. 23. n. 37. in ſuppoſing the *Glauco*, here mentioned, to have been a Rhapſodiſt. That very learned and worthy Man was uſed to read too haſtily; and did not therefore duly obſerve, amongſt what Company *Glauco* is here introduced.

[14] We learn from *Plato* in this Dialogue, that the Rhapſodiſts not only *recited* the Poems of *Homer*, but profeſſed to *interpret* them too. For the Multitude every where, having heard that profound Secrets of Wiſdom lay concealed there, thought there was no Reaſon, why they ſhould not be made as wiſe as their Betters; and were eager to have thoſe hidden Myſterys opened and revealed to Them. The Philoſophers, and Thoſe who had ſtudied under them, knew the Bulk of the People to be incapable of apprehending thoſe Things rightly; or of receiving any real Benefit from ſuch Revelation; which they conſidered conſequently as a Profanation of the Truth. The Stateſmen, with the Prieſts, knew the Popular Religion to be in Danger from ſuch a Diſcovery. But where the People govern, they will have their Humour gratified, no leſs than Kings. The *Athenians* therefore, being in a State of Democracy, encouraged the Rhapſodiſts to undertake the unfolding to Them that ſecret Wiſdom, reported to be wrapped up in the

Fables

SOCRATES.

I am glad, Io, to hear you ſay ſo: for I am perſuaded, you will not be ſo ill-natured, as to refuſe the exhibiting before Me your Abilitys in this Way.

Io.

My Illuſtrations of Homer are indeed, Socrates, well worth your Attention. For they are Such as, I think, entitle me to receive from the [15] Admirers of that Poet the [16] Crown of Gold.

SOCRATES.

Fables and Allegorys of *Homer*. The Rhapſodiſts accordingly indulged their Curioſity; collecting, as well as they were able, every Meaning, which had been attributed to that Poet by Grammarians, Criticks, or Philoſophers. Thus the People became perplexed with a Multiplicity of different Opinions, infuſed into them by Men, who had never ſtudyed the Nature of Things. See alſo Mr. *Pope*'s Firſt or Introductory Note on *Homer*'s *Iliad*.

[15] Τῶν Ὁμηριδῶν. This Word in its Original Senſe ſignified only Thoſe, who were ſuppoſed to be deſcended from *Homer*, or from Some of his Kindred, and were the Fathers or Founders of that Rhapſodical Way of Life, deſcribed in Note 5. The Title was afterwards extended to all their Succeſſors in that Profeſſion. See the Scholiaſt on *Pindar*'s ſecond *Nemæan* Ode; and *Athenæus*, p. 620. *H. Stephens* ſeems to think theſe Rhapſodiſts of *Homer* to be the Perſons chiefly intended in this Paſſage. If ſo, it ought to be tranſlated, or rather paraphraſed, thus, "For all the Interpreters of that Poet ought, I think, to yield "Me the Preference and the Prize, conſenting to crown me with the "Golden Crown." But believing the Word capable of being extended to that larger Meaning given it by the Old Tranſlators, we have ventured to follow them in it, as being a more rational one; the Other Senſe making the Arrogance of *Io* too extravagant and abſurd.

[16] This means not the Crown, mentioned in Note 8. to have been worn by the Rhapſodiſts at the Time of their Rehearſal: for ſo his

Boaſt

SOCRATES.

I ſhall find an Opportunity of hearing you deſcant on this Subject ſome other Time. For the preſent, I deſire only to be informed of This; Whether you are ſo great a Maſter in explaining Homer only, or whether you ſhine no leſs in illuſtrating [17] Heſiod and Archilochus.

IO.

Boaſt would amount to no more, than the pronouncing himſelf worthy of his Profeſſion; a Speech, too little arrogant for the Character of *Io:* but it means the Prize, beſtowed on the moſt excellent Performer on this Occaſion. For that This was a Crown of Gold, may be ſeen in *Meurſius*'s *Panathenæa*, C. 25.

[17] Theſe two Poets are ſingled out from the reſt of the Poetic Tribe, becauſe Their Poetry, next to that of *Homer*, was the moſt frequently recited by the Rhapſodiſts. This is fairly deducible from the Words of *Chamælion*, cited by *Athenæus*. *Not only*, ſays he, *were the Poems of* Homer *ſung by the Rhapſodiſts, but thoſe of* Heſiod *too, and of* Archilochus; *and farther*, (that is, *ſometimes*) *the Verſes of* Mimnermus, *and of* Phocylides. Οὐ μόνον τὰ Ὁμήρου, ἀλλὰ καὶ τὰ Ἡσιόδου καὶ Ἀρχιλόχου· ἔτι δὲ, Μιμνέρμου καὶ Φωκυλίδου. *Deipnoſoph.* L. 15. pag. 620. The Firſt of theſe Two, *Heſiod*, is well known: and as he comes neareſt to *Homer* in point of Time, of all the Poets, any of whoſe Works are yet remaining intire; ſo is he confeſſedly the next to him in Point of Merit, among Thoſe who wrote in *Heroic* Meaſure. *Archilochus* was the Firſt, who compoſed Poems of the *Jambic* Kind, in which he is ſaid to have been ſuperiour to All, who came after him. (See *Athenæus*'s Introduction to his *Deipnoſoph.*) Upon which Account *Paterculus* joins him with *Homer*; mentioning theſe Two Poets, as the only Inſtances of Such, as advanced thoſe Arts, which they invented themſelves, to the utmoſt Pitch of Perfection. *Dion Chryſoſtom* goes beyond this in his Praiſes of *Archilochus*, putting him in the ſame Rank with *Homer*, as a Poet: δύο γὰρ ποιητῶν γεγονότων, ἐξ ἅπαντος τοῦ αἰῶνος, οἷς οὐδένα τῶν ἄλλων ξυμβαλεῖν ἄξιον, Ὁμήρου τε καὶ Ἀρχιλόχου, κ. τ. λ. *Dion.* Orat. 33. pag. 397. *In all the Courſe of Time there have been but Two Poets, with whom no Other is worthy of Compariſon,* Homer *and* Archilochus.

Io.

By no Means: for I own My Powers confined to the illuſtrating of Homer. To execute This well, is Merit enough, I think, for One Man.

SOCRATES.

But in the Writings of Homer and of Heſiod are there no Paſſages, in which their Sentiments and Thoughts agree?

Io.

There are, I believe, many Paſſages of that Kind.

SOCRATES.

In theſe Caſes now, are you better able to explain the Words of Homer, than thoſe of Heſiod?

Io.

Equally well to be ſure, Socrates, I can explain the Words of Both, where they agree.

SOCRATES.

But how is it with you, where, in writing on the ſame Subject, they differ? For Inſtance, Homer and Heſiod, Both, write of Things that relate to Divination.

Io.

True.

SOCRATES.

Well now; the Paſſages in Either of theſe Poets, relating to Divination; not only where he agrees with the Other, but where he differs from him; Who, think you, is capable of interpreting with moſt Skill and Judgment, your Self, or ſome able Diviner?

Io.

An able Diviner, I muſt [18] own.

SOCRATES.

But ſuppoſe You were a Diviner, and were able to interpret rightly the Similar Places in Both; would your Abilitys, do you imagine, fail you, when you came to interpret the Places in Either of them, where he differed from the Other?

Io.

I ſhould certainly in that Caſe have equal Skill to explain Both of them.

SOCRATES.

How comes it to paſs then, that you interpret Homer in ſo maſterly a Manner, yet not Heſiod, or any Other of the Poets? Are the Subjects of Homer's Writings any thing different from the Subjects of Other Poems, taken all together? Are they not, in the firſt Place, War and Military Affairs; then, the Speeches and mutual Diſcourſe of all Sorts of Men, the Good as well as the Bad, whether they be Private Perſons or [19] Public; the Converſe alſo of the Gods, One with Another, and their Intercourſe with Men: the Celeſtial Bodys, with the various Phænomena of the Sky

[18] *Serranus* gives the contrary Turn to this Anſwer of *Io*; and makes him ſay, that He could do it better than Any of Them: in which Explication, ſpoiling the whole Argument, he is followed by the *Italian* Tranſlator.

[19] Δημιουργῶν. *Serranus* tranſlates it rightly, "*Eos qui publica gerunt* "*munera:*" but *Ficinus* and *Cornarius*, "*Opificum*;" and in the ſame miſtaken Senſe *Bembo*, "*Artefici.*"

Sky and Air; the State of Souls departed, with the Affairs of that lower World; the Generations of the Gods, with the Deſcent and Race of the Hero's? Are not Theſe the [20] Subjects of Homer's Poetry?

Io.

They are, Socrates, theſe very Things.

SOCRATES.

Well; and do not the reſt of the Poets write of theſe very Things?

Io.

They do, Socrates: but Their Poetry upon theſe Subjects is nothing like the Poetry of Homer.

SOCRATES.

What then, is it worſe?

Io.

Much worſe.

SOCRATES.

The Poetry of Homer, you ſay then, is better and more excellent than That of Other Poets.

Io.

Better indeed is it, and much more excellent, by Jove.

[20] As in deſcribing the Shield of *Achilles*, *Homer* has preſented us with a View of *Human Life*, and of the *whole Univerſe*, in Epitome: ſo *Plato* here finely ſums up, in the conciſeſt Manner poſſible, thoſe very Things, as the Subjects of the *Iliad* and the *Odyſſey*; giving us to behold in them a Picture of all *Human Affairs*, whether in *Peace* or *War*; of all *Nature*, whether *Viſible* or *Inviſible*; of the *Divine Cauſes* of Things; of the *Heroic Virtues* among Men, and the *Greatneſs* of *Familys* in ancient Days from thence ariſing.

SOCRATES.

Suppoſe now, my Friend Io, out of Several Perſons, all in their Turns haranguing before an Audience upon the Nature of Numbers, Some One made a better Speech than the reſt; might not One of the Auditors be capable of finding out that Better Speaker, and of giving him the Preference due to him?

IO.

There might be ſuch a one.

SOCRATES.

Would not the Same Auditor, think you, be a Judge of what was ſaid by the Worſe Speakers? or muſt He be a different Perſon, who was a proper Judge of Theſe?

IO.

The ſame Perſon, certainly.

SOCRATES.

And would not a Good Arithmetician be ſuch a Perſon, thus equally Able in Both Reſpects?

IO.

Without Doubt.

SOCRATES.

To put Another Caſe to you: Suppoſe, among many Perſons, ſeverally differting upon Food, what Sorts of it were wholeſome, there ſhould be One, who ſpake better than the reſt: would it belong, ſay you, to One of the Hearers to diſtinguiſh accurately the Better Speaker, while it was neceſſary to look amongſt the reſt of the Audience

for

for a fit Judge of the Meaner Speakers? Or would the Speeches of them All be examined judiciouſly, and their different Merits and Demerits be eſtimated juſtly by the Same Perſon?

Io.

By the Same Perſon, beyond all Doubt.

SOCRATES.

Of what Character muſt this Perſon be, who is thus qualifyed? What do you call him?

Io.

A Phyſician.

SOCRATES.

And do not you agree with Me, that This holds True univerſally; and that in every Caſe, where Several Men made Diſcourſes upon the Same Subject, the Nature both of the good and of the bad Diſcourſes would be diſcerned by the Same Perſon? For if a Man was no proper Judge of the Defects in the Meaner Performance, is it not evident, that he would be incapable of comprehending the Beautys of the more Excellent?

Io.

You are in the Right.

SOCRATES.

It belongs to the Same Perſon therefore, to criticiſe with true Judgment upon All of them.

Io.

No Doubt.

SOCRATES.

SOCRATES.

Did not you ſay, that Homer, and the reſt of the Poets, for inſtance, Heſiod and Archilochus, write concerning the Same Things, tho not in the Same Manner? the Compoſitions of the One being excellent, you ſay, while thoſe of the Others are comparatively mean.

IO.

I ſaid nothing more than what is True.

SOCRATES.

If then you can diſtinguiſh and know the Compoſitions, which excell, muſt not you neceſſarily know thoſe, which fall ſhort of that Excellence?

IO.

I own it appears probable, from Your Argument.

SOCRATES.

It follows therefore, my good Friend, that in affirming Io to be equally capable of explaining Homer and every Other Poet, we ſhould not miſs the Truth: ſince he acknowleges One and the Same Perſon to be an Able Judge of all Such, as write concerning the Same Things; admitting at the ſame time the Subjects of almoſt all Poetical Writings to be the Same.

IO.

What can poſſibly be then the Reaſon, Socrates, that whenever I am preſent at an Harangue upon any Other Poet, I pay not the leaſt Regard to it; nor am able to contribute to the Entertainment, or to advance any Thing upon

the Subject in My Turn, worth the Regard of Others; but grow downright dull, and fall aſleep: yet that as ſoon as any Mention is made of Homer, immediately I am rous'd, am all Attention, and with great Facility find enough to ſay upon This Subject?

SOCRATES.

It is not in the leaſt difficult, my Friend, to gueſs the Reaſon. For to every Man it muſt be evident, that you are not capable of explaining Homer on the [21] Principles of Art, or from real Science. For if your Ability was of this Kind, depending upon your Knowlege of any Art, you would be as well able to explain every Other Poet: ſince the Whole, of what they All write, is Poetry; is it not?

Io.

It is.

SOCRATES.

Well now; when a Man comprehends any other Art, the Whole of it, is not his Way of conſidering, and criticiſing All the [22] Profeſſors of that Art, One and the Same?

and

[21] The *Italian* Tranſlator has ſtrangely omitted this latter Part of the Sentence, tho very material to the Senſe.

[22] In the *Greek* we read "περὶ ἁπασῶν τῶν τεχνῶν." But if *Socrates* does indeed, as he undertakes to do, explain the Meaning of this Sentence in what follows, his own Explanation requires us to read "περὶ ἁπάντων τῶν τεχνιτῶν," or rather τεχνικῶν, this being the Word always uſed by *Plato* to ſignify *Artiſts*. The Argument however would bear the reading with leſs Alteration, "περὶ ἁπασῶν τῶν τεχνοσυνῶν," that is, *all the Performances in that Art*. Either way we are thus freed from

and does not his Judgment in Every Caſe depend on the Same Principles? Would you have me explain myſelf upon this Point, Io? Do you deſire to know the Meaning of my Queſtion?

Io.

By all Means, Socrates. For I take great Pleaſure in hearing you Wiſe Men talk.

Socrates.

I ſhould be glad, Io, could that Appellation be juſtly applied to Me. But You are the Wiſe Men, you Rhapſodiſts and the [23] Players, together with the Poets, whoſe Verſes you recite to us. For my Part, I ſpeak nothing but the ſimple Truth, as it becomes a meer Private Man to do. For the Queſtion, which I juſt now aſked you, ſee how mean

a

from the Neceſſity, which *Ficinus* was under, from his retaining the common Reading, to inſert many Words of his own, in order to preſerve the Juſtneſs of the Reaſoning, and make this Paſſage agreeable to the Sequel.

[23] *Plato* in other Places beſide This, as hereafter in *this Dialogue*, in the 3d Book of the *Republick*, and in the 2d of the *Laws*, joyns together the Arts of *Rhapſody* and of *acting Plays*, as being Arts of near Affinity. That Affinity between them was greater, than one would be apt to imagine, and appears in a ſtrong Light from what *Euſtathius* ſays of the *Rhapſodiſts*, that "*frequently they uſed to act in a Manner ſomewhat Dramatic.*" Hence in the Feaſts of *Bacchus*, principally celebrated with *Dramatic* Entertainments, the *Rhapſodiſts* had anciently a Share: and One of the Feſtival-Days was called ἑορτὴ τῶν ῥαψῳδῶν. See *Athenæus*, L. 7. pag. 275. *Heſychius* therefore with great Propriety explains the Word ῥαψῳδοὶ, *Rhapſodiſts*, by this Deſcription, ὑποκρεταὶ ἐπῶν, *Actors of Epic Poems*.

a Matter it concerns, how common, and within the Compaſs of every Man's Reach to know, That which I called [24] One and the Same way of criticiſing, when a Man comprehends the Whole of any Art. To give an [25] Inſtance of ſuch Comprehenſive Skill; Painting is an Art, to be com-

[24] *Socrates* here in the way of Irony, after his uſual manner, inſinuates ſome very important Doctrines of his Philoſophy, leading us up even to the Higheſt. For obſerving, that all the Arts depend on certain *uniform* and *ſtable Principles*, he would have us infer, in the firſt place, that every *Art*, properly ſo called, or as it is diſtinguiſhed from *Science* on the One hand, on the Other from meer *Habit* and *Experience*, is built on *Science*; and that no Perſon can be juſtly called an *Artiſt*, or a Maſter of the Art which he profeſſes, unleſs he has learnt the *Epiſtemonic* or *Sciential* Principles of it: in the next Place, that *Science* is a Thing *ſtable*, *uniform*, and *general*; guiding the Judgment with unerring Certainty, to know the *Rectitude* and the *Pravity* of every *Particular*, cogniſable from the *Rules* of any *Art* depending thus on Science: farther, that every *Science* hath certain *Principles*, peculiar to it, *uniform* and *identical*: and laſtly, that *All* the *Sciences* are *Branches* of *Science* in *General*, ariſing from *One Root*, which in like Manner is *Uniform*, and always the *Same*.

[25] Λάβωμεν τῷ λόγῳ. *Serranus* very abſurdly tranſlates it thus, "*adhibitâ ratione comprehendere.*" *Ficinus* imperfectly thus, "*exempli causâ:*" followed by the *Italian*, "*come per eſempio.*" So alſo *Cornarius*, "*verbi causâ.*" True it is, that λάβε τῷ λόγῳ, frequently ſignifies *take an Inſtance*. But in this place, λάβωμεν refers to the Word λαβῇ, *comprehend*, in the preceding Sentence; and λόγῳ is oppoſed to an *actual* Comprehending of any Art. Thus, to omit many Paſſages in *Plato*'s *Republick*; in the third Book of his *Laws*, λόγῳ κατοικίζειν τὴν πόλιν is oppoſed to the *actual* Founding of a City: and again in his *Theætetus*, ἵνα μὴ ϛήσωμεν αὐτὸς τῷ λόγῳ is in Oppoſition to an *actual* Settling, or Fixing. *Euripides* with the ſame Meaning oppoſes λόγῳ to ἔργῳ in this Verſe of his *Cyclops*, Γεῦσαι νῦν, ὡς ἂν μὴ λόγῳ 'παινῇς μόνον.

comprehended as One Kind of Skill, whole and intire: is it not?

Io.

It is.

SOCRATES.

Is there not a Difference, in Degree of Merit, between the ſeveral Profeſſors of that Art, whether you conſider the Ancients or the Moderns?

Io.

Undoubtedly.

SOCRATES.

Now then, do you know any Man, who is an able Critick in the Works of [26] Polygnotus, the Son of Aglaophon; and can ſhew, with great Judgment, which of his Pieces he executed well, and which with leſs Succeſs; yet in the Works of Other Painters hath no Critical Skill; and whenever

[26] This excellent Artiſt was, in the Days of *Socrates*, the *Homer* of the *Painters*; and is here for this Reaſon ſingled out from the reſt of his Profeſſion, as the moſt proper for the Compariſon; which was intended to ſhew, that the ſame Circumſtance attended *Both* the Arts, of *Poetry*, and *Painting*.--This,--that true Critical Skill, to judge of the Performances of the *beſt* Artiſt, inferred equal Judgment with regard to all of *inferiour* Claſs. *Polygnotus* was the Firſt Painter who gave an accurate and lively Expreſſion of the Manners and Paſſions, by proper Attitudes, and every Variety of Countenance. He diſtinguiſhed himſelf alſo by giving his Portraits what we call a Handſome Likeneſs: and, beſides many other Improvements which he made to his Art, invented the Way of ſhewing the Skin thro a tranſparent Drapery. See *Ariſtotle*'s *Politicks*, B. 8. C. 5. and his *Poeticks*, C. 2 and 6. *Pliny*'s *Nat. Hiſt.* B. 35. C. 9: and *Ælian*'s *Var. Hiſt.* B. 4. C. 3.

ever Their Performances are brought upon the Carpet to be examined and criticiſed, grows dull and falls aſleep, or is unable to contribute his Quota to the Converſation: but as ſoon as Occaſion calls him to declare his Judgment about Polygnotus, or any other particular Painter whatever, immediately is rouſed, is all Attention, and finds enough to ſay upon This Subject? Know you any ſuch Man?

Io.

Really I do not.

SOCRATES.

Well now; in the Statuary's Art how is it? Did you ever ſee any Man, who upon the Works of [27] Dædalus the Son of Metion, or Epeius, Son to Panopeus, or Theodorus the Samian, or any other ſingle Statuary, was able to diſplay great Judgment, in ſhewing the excellent Performances of ſo great a Maſter; yet with regard to the Works of Other Statuarys was at a Loſs, grew dull, and fell aſleep, becauſe he had nothing to ſay?

[27] *Plato* here has purpoſely choſen for his Inſtances Three Statuarys, famous for their Excellence in Three very *different* Ways, to make his Reaſoning more juſt and leſs liable to Exception; when he is proving, by Induction, the *Sameneſs* of the Art of criticiſing upon All the Poets, however *different* in their Kinds. *Dædalus* then was particularly admirable for his wonderful *Automatons*, or *ſelf-moving* Machines, mentioned by *Plato* in his *Meno*. *Epeius* is well known to the Readers of *Homer*'s *Odyſſey* and *Virgil*'s *Æneid*, for that *vaſt* Work of his, the *Trojan* Horſe, of a *Size* ſo *ſtupendous*. And the Excellence of *Theodorus* conſiſted in the extream *Minuteneſs* and *Subtility* of his Works. See *Pliny*'s *Nat. Hiſt.* B. 34. C. 8.

Io.

I confeſs, I never ſaw ſuch a Man neither.

SOCRATES.

Nor is it otherwiſe, I imagine, with regard to [28] Muſick, whether

[28] In this Word the Ancients comprehended all thoſe Arts, which have any Relation to the *Muſes*. Every Species of Poetry, known at that Time, is included in what follows. For Αὔλησις includes *Dithyrambic* Poetry and *Satyr*. Κιθάρισις, joyned with αὔλησις, implys *Comedy* and *Tragedy*; becauſe in Theſe the αὐλὸς and the κίθαρα were the Inſtruments principally uſed: thus *Maximus Tyrius*; αὐλήματα, ἢ κιθαρίσματα, ἢ εἴ τις ἄλλη ἐν Διονύσῳ μῶσα τραγικὴ τις καὶ κωμωδικὴ. Diſſert. 7. Κιθαρῳδία means all *Lyric* Poetry, or That, which the *Muſician ſung* to his own Inſtrument, the κίθαρα, or the λύρα. And Ραψῳδία comprehends all Poems, uſually *recited*, whether compoſed in Heroic, Elegiac, or other Meaſure. We ſee here then, in what Arts were thoſe ἀγῶνες, or Trials of Skill before-mentioned, propoſed at the Feaſts of *Æſculapius*. True it is, that *Plato*, in different Parts of his Writings, uſeth the Word *Muſick* in different Senſes. In ſome places, he means by it not only all *Harmony*, whether *Inſtrumental* or *Vocal*, but all *Rythm*, whether in *Sound* or in *Motion*. The following remarkable Inſtance of This occurs in his *Firſt Alcibiades*: ΣΩΚ. Εἶπε πρῶτον, τίς ἡ τέχνη, ᾗς τὸ κιθαρίζειν, καὶ τὸ ᾄδειν, καὶ τὸ ἐμβαίνειν ὀρθῶς, συνάπασα τὶς καλεῖται; ἔπω δύνασαι εἰπεῖν; ΑΛΚ. Οὐ δῆτα. ΣΩΚ. Ἀλλ' ὧδε πειρῶ. τίνες αἱ θεαὶ, ὧν ἡ τέχνη; ΑΛΚ. Τὰς Μούσας, ὦ Σώκρατες, λέγεις; ΣΩΚ. Ἔγωγε. ὅρα δὴ τίνα ἀπ' αὐτῶν ἐπωνυμίαν ἡ τέχνη ἔχει; ΑΛΚ. Μουσικήν μοι δοκεῖς λέγειν. ΣΩΚ. Λέγω γάρ. In other Places, he confines it to *Melody* alone. Thus, for inſtance, in his *Gorgias*, Muſick is defined to be an Art converſant περὶ τὴν τῶν μελῶν ποίησιν. Sometimes he enlarges it, ſo as to take in *Proſaic Eloquence*; and ſometimes ſo widely, as to comprehend all the *Liberal Arts*. There are Paſſages, where it is made to ſignify *Virtue*; and a Few, in which it is applied to the *ſublimer* Parts of *Philoſophy*. Theſe laſt Metaphorical Uſes of the Word are ſufficiently accounted for by *Plato* himſelf on proper Occaſions:

whether we conſider [29] Wind-Inſtruments, or thoſe of the String-Kind; and theſe laſt, whether alone, or [30] accompanied by the Voice; ſo likewiſe in Rhapſodical Recitals; you never, I preſume, ſaw a Man, who was a Great Maſter in

caſions: the reſt we ſhall take Notice of, and vindicate, in their due Places. But in the Sentence now before us, that Enumeration of the *Species* of Muſick fixes the Meaning of the Word, and limits it to the common Acceptation. That Μουσικὴ has the ſame Meaning in the Beginning of this Dialogue, where we have tranſlated it, "*the Muſe's* "*Art*," is plain from the Nature of the Subject in that Place. For every Thing elſe, comprehended in the *larger* Senſes of the Word, would there be foreign to the Purpoſe; as being, if we except Medicine, *Nothing to Æſculapius*.

[29] The *Greek* is οὐδὲ ἐν αὐλήσει γε, οὐδὲ ἐν κιθαρίσει. Αὐλὸς is known to be a General Term for all *Wind-Inſtruments*. Ἐπιπνεόμενα ὄργανα, τὸ μὲν σύμπαν, αὐλοὶ καὶ σύριγγες, ſays *Jul. Pollux*, *Onomaſtic.* L. 4. C. 9. And becauſe the Κίθαρα ſtood at the Head of all *ſtringed Inſtruments*, it is ſometimes taken for them All. Accordingly *Maximus Tyrius* expreſſes all Inſtrumental Muſick by theſe Two Kinds, αὐλήματα καὶ κιθαρισματα. Diſſert. 32. See likewiſe *Ariſtotle*'s *Poeticks*, Ch. 1. and *Plato*'s *Leſſer Hippias*, pag. 375. Ed. *Steph.* But theſe Two being wholly diſtinct, the One from the Other, we are not to imagine, that ever they were either confounded together, and uſed promiſcuouſly, the One for the Other; or that Both of them were ſometimes ſignified by the Word αὐλὸς, as a common Term for all Inſtruments of either Kind. We make this Obſervation, to prevent the Young Scholar from being miſled by *Heſychius*, who explains the Word Αὐλὸς thus, κιθαρα ἢ σύριγξ: for which egregious Miſtake his late Learned Editor has but lamely apologiſed.

[30] The *Greek* here is κιθαρῳδία: which Word *Euſtathius*, in his Commentary on the *Iliad*, B. 2. verſ. 600. by a ſtrange Blunder, confounds with κιθάρισις, and makes them Both to have the ſame Meaning.

in criticiſing on [31] Olympus, or on Thamyris, or on Orpheus, or on Phemius the Rhapſodiſt of Ithaca; but as to Io the Epheſian, was at a Loſs what to ſay about him, and unable to give any Account of Io's good or bad Performances.

Io.

I have Nothing to oppoſe to what you ſay upon this Point, Socrates: but of This I am conſcious to my ſelf, that upon Homer I diſſert the Beſt of All Men, and do it with great Eaſe. Nor is this my own Opinion only; for all People agree, that my Diſſertations of this Kind are

[31] Theſe Four Perſons ſeverally excelled in the Four Arts juſt before mentioned, Each of them in One, according to the Order in which they are there ranked. For we learn from *Plutarch* περὶ μουσικῆς, and from *Maximus Tyrius*, Diſſ. 24. that *Olympus*'s Inſtrument was the Αὐλὸς. How excellent a Maſter he was of Muſick, we are told by *Plato* in his *Minos*, and by *Ariſtotle* in his *Politicks*, B. 8. C. 5. who Both agree, that the Muſical Airs of His compoſing were moſt Divine, and excited Enthuſiaſtic Raptures in every Audience. *Thamyris* is celebrated by *Homer* himſelf, who calls him κιθαριστὺς, *Iliad*, L. 2. verſ. 600. Agreeably to which, we are informed by *Pliny*, that *Thamyris* was the Firſt who played on the Cithara, *without* accompanying it with his *Voice*, *Hiſt. Nat.* L. 7. C. 56. The Fame of *Orpheus* is well known: and among many Paſſages in the Writings of the Ancients, to prove that he was κιθαρῳδὸς, or *ſung and played* on his Inſtruments *together*, This of *Ovid* is moſt expreſs, "*Talia dicentem, nervoſque ad verba moventem.*" Metamorph. L. 10. verſ. 40. and this Other in L. 11. verſ. 4. "*Orphea* "*percuſſis ſociantem carmina nervis.*" And as to *Phemius*, that He *recited* (or ſung in Recitativo) Poems of the *Epic* Kind, touching his Lyre at the ſame Time, appears from *Homer*'s *Odyſſey*, B. 1. verſ. 153, *&c.* and B. 17. verſ. 262.

are excellent. But if the Subject be any Other of the Poets, it is quite otherwiſe with me. Conſider then what may be the Meaning of this.

SOCRATES.

I do conſider, Io; and proceed to ſhew you how it appears to Me. That you are able to diſcourſe well concerning Homer, is not owing to any Art, of which you are Maſter; nor do you explain or illuſtrate him, as I ſaid before, upon the Principles or from the Rules of Art; but from a Divine Power, acting upon you, and impelling you: a Power reſembling That, which acts in the Stone, called by Euripides the Magnet, but known commonly by the Name of [32] the Loadſtone. For this Stone does not only attract Iron-

[32] The *Greek* Word here is ἡρακλεια, which *Bembo* tranſlates "*di Her-*"*cole.*" But we are taught by *Heſychius*, that this Name was given to the Loadſtone from the City *Heraclea* in *Lydia*, where probably they were found in greater Number than elſewhere. Accordingly, the ſame Stone was alſo called λίθος Λυδικὸς, *the Lydian Stone*. The ſame *Heſychius* however ſays, that *Plato* is miſtaken in ſuppoſing the Magnet to be the Same with this Stone, referring undoubtedly to the Paſſage now before us. But it is *Heſychius* who is miſtaken, not *Plato*. For that the μαγνῆτις of the Ancients was the Same with our Magnet, appears from theſe Words of *Alexander Aphrodiſienſis*, an earlier Writer than *Heſychius*, μαγνῆτις ἕλκει μόνον τὸν σίδηρον. *Com. in Ariſtot. Problem.* fol. 1. and from theſe of *Cicero* long before, *Magnetem lapidem—qui ferrum ad ſe alliciat & attrahat. Cic. de Divinat.* L. 1. Yet *Heſychius* is ſo fond of his Miſtake, as to repeat it in Three different Places: admitting the ἡρακλεία to attract Iron, but denying that Quality to the μαγνῆτις. See *Heſych.* in vocibus, ἡρακλεία, λίθος Λυδικὸς, and μαγνῆτις. Λίθος Λυδικὸς indeed frequently among the Ancients ſignified the Touch-

Iron-Rings, but impart to thoſe Rings the Power of doing that very Thing, which itſelf does, enabling them to attract Other Rings of Iron. So that ſometimes may be ſeen a very long Series of Iron-Rings, depending, as in a Chain, One from Another. But from that Stone, at the Head of them, is derived the Virtue, which operates in them all. In the ſame Manner, the Muſe, [33] inſpiring, moves Men her Self thro her Divine Impulſe. From theſe Men, thus

Touch-ſtone: but ſo did ſometimes μαγνῆτις. Witneſs the following Paſſage of *Euripides* himſelf, τὰς βροτῶν Γνώμας σκοπῶν, [ὅδ'] ὥςε μαγνῆτις λίθος. See alſo *Theophraſtus* περὶ λίθων. The Truth ſeems to be, that the Names of theſe Two Stones, the Touch-ſtone and the Load-ſtone, were not well diſtinguiſhed, but vulgarly confounded, in the Days of *Plato*. This accounts for that Uncertainty and Doubtfulneſs, with which *Plato* here mentions the Name of this Stone; which in any other Light would appear unneceſſary and inſipid. This perhaps alſo was the Reaſon, why no particular Name of that Stone was mentioned by *Ariſtotle*, ſpeaking of it in This Paſſage, ἔοικε δὲ καὶ Θάλης, ἐξ ὧν ἀπομνημονεύουσι, κινητικόν τι τὴν ψυχὴν ὑπολαμβάνειν, εἴπερ τὸν λίθον ἔφη ψυχὴν ἔχειν, ὅτι τὸν σίδηρον κινεῖ. *Ariſtot. de Animâ.* L. 1. Cap. 2.

[33] Tho it is not to be ſuppoſed, that the Philoſopher underſtood the *Inſpiration* of the *Muſe* in the *Vulgar Senſe*; yet neither are we to imagine, that he meant Nothing more, than what we now generally mean by it, *a natural Poetic Genius*. For he expreſsly tells us Himſelf, in his *Phædrus*, that to this εὐφυΐα there muſt be added τὸ ὑψηλονοῦν, a *Grandeur and Elevation of Thought*; which he ſays is owing to the having been much exerciſed in the moſt *ſublime Philoſophic Speculations*. If This be true, it will account for the ſuperior Excellence of all thoſe Poets, whether ancient or modern, who appear to have *deeply philoſophiſed:* Such eſpecially are *Homer*, *Heſiod*, *Pindar*, *Sophocles*, and *Euripides* among the ancient *Greeks*; *Lucretius* and *Virgil* among the old *Romans*; and of the Moderns, to name only One, our own Philoſophical

thus Inſpired, Others [34] catching the Sacred Power, form a Chain of Divine Enthuſiaſts. For the beſt Epic Poets, and all Such as excell in the compoſing any Kind of Verſes to be recited, frame not thoſe their admirable Poems from the Rules of [35] Art; but poſſeſſed by the Muſe, they write from Divine

phical and learned Poet, *Spencer*. That the *Sagacity* of ſuch Men muſt be greater, than that of others, to *divine* the Nature of Things; and their *Perception* finer, to *diſcern* the Flower of their Beauty; that their *Minds* muſt alſo be *enlarged*, to take in wider *Views*, and capable of *ſoaring* to greater *Heights*; Thoſe, who behold Nature with Admiration, may eaſily conceive.

[34] The Contagion of this Kind of Enthuſiaſm is thus beautifully painted by a fine Critick, who Himſelf felt all the Force of it: Πολλοὶ γὰρ ἀλλοτρίῳ θεοφορῆνται πνεύματι, τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει, τρίποδι πλησιάζουσαν, ἔνθα ῥῆγμά ἐστι γῆς ἀναπνέον, ὡς φασιν, ἀτμὸν ἔνθεον αὐτόθεν, κἠ ἐγκύμονα τῆς δαιμονίου καθιεμένην δυνάμεως, παραυτίκα χρησμῳδεῖν κατ' ἐπίπνοιαν· ὕτως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυίας, εἰς τὰς τῶν ζηλούντων ἐκείνους ψυχὰς, ὡς ἀπὸ ἱερῶν στομίων, ἀπόῤῥοιαί τινες φέρονται, ὑφ' ὧν ἐπιπνεόμενοι κἠ οἱ μὴ λίαν Φοιβαστικοὶ τῷ ἑτέρων συνενθουσιῶσι μεγέθει. *Many are poſſeſſed and actuated by a Divine Spirit, derived to them thro Others: in the ſame Manner as it is reported of the Delphian Prieſteſs, that when ſhe approaches the Sacred Tripod, where a Chaſm in the Earth, they ſay, reſpires ſome Vapour, which fills her with Enthuſiaſm, ſhe is immediately by that more than Human Power made pregnant; and is there upon the Spot delivered of Oracles, ſuch as the particular Nature of the Inſpiration generates. So, from the Great Genius reſiding in the Ancients, thro Them, as thro ſome ſacred Openings, certain Effluxes, iſſuing forth, paſs into the Souls of their Admirers: by which Many, who of themſelves but little feel the Force of* Phœbus, *ſwell with the expanſive Virtue of thoſe great and exalted Spirits.* Longin. de Sublim. §. 11.

[35] In the *Greek* it is οὐκ ἐκ τέχνης. *Bembo*'s Tranſlation of which, "*non con arte*," excludes Art from having any Share in the beſt Poeti-

Divine Inſpiration. Nor is it otherwiſe with the beſt Lyric Poets, and all other fine Writers of Verſes to be ſung. For as the Prieſts of [36] Cybele perform not their Dances, while they have the free Uſe of their Underſtandings; ſo theſe Melody-Poets pen thoſe beautiful Songs of theirs, only when they are out of their ſober Minds. But as ſoon as they proceed to give Voice and Motion to thoſe Songs, adding to their Words the Harmony of Muſick and the Meaſure of Dance, they are immediately tranſported; and poſſeſſed by ſome Divine Power, are like the Prieſteſſes of [36] Bacchus, who, full of the God, no longer draw Wa-

ter,

cal Compoſitions. But *Plato*'s Words admit of *Art*, as an *Attendant* upon the Muſe; tho they make not her Art, but her *Inſpiration*, to be the *Miſtreſs*, and *Leading Cauſe*, of all which is excellent in Poetry. *Serranus* happily paraphraſes it, "*non artis auſpiciis.*" The following Paſſage in the *Phædrus* puts the Meaning of *Plato*, with regard to this Point, out of Diſpute. Ὃς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ ποιητικὰς θύρας ἀφίκηται, πειθεὶς ὡς ἄρα ἐκ τέχνης ἱκανῶς ποιητὴς ἐσόμενος, ἀτελὴς αὐτός τε, καὶ ἡ ποίησις ὑπὸ τῆς τῶν μαινομένων ἡ τοῦ σωφρονοῦντος ἠφανίσθη. *Whoever went, with a Mind ſober and uninſpired, to the Gates of the Muſes; and made his Application to them, in order to be taught their Art; perſuaded, that the learning That was alone ſufficient to qualify him for writing Poetry; never attained to any Perfection as a Poet; and his Poetry, as being That of a Man cool and ſober, is now obliterated all, having been darkened by the Splendour of That of the Inſpired.*

[36] The Rites of *Cybele* and of *Bacchus*, beyond thoſe of any other Deitys, were performed in a Spirit of *Enthuſiaſm*; which exerted itſelf in extraordinary Agitations of Body, and antick Geſticulations. Accordingly, *theſe two* Religious Rites are ſung of together, as equally *Enthuſiaſtical*, by the Chorus between the Firſt and Second Acts in the *Bacchæ* of *Euripides*.

ter, but [37] Honey and Milk out of the Springs and Fountains; tho unable to do any Thing like it, when they are sober.

[37] This Place receives great Light from the two following Paſſages in *Euripides*;

Ὅσαις δὲ λευκῆ πώματος πόθος παρῆν,
Ἀκροισι δακτύλοισι διαμῶσαι χθόνα,
Γάλακτος ἐσμὺς εἶχον· ἐκ δὲ κισσίνων
Θυρσῶν γλυκείας μέλιτος ἔσταζον ῥοαὶ *Bacch.* verſ. 707.

Ῥεῖ δὲ γάλακτι πέδον,
Ῥεῖ δ' οἴνῳ, ῥεῖ δὲ μελισσᾶν
Νέκταρι. *Bacch.* verſ. 142.

The Firſt of theſe is in one of the Dialogue-Scenes of the Tragedy, and Part of a Narration; in *Engliſh* thus,

Some, longing for the milder Milky Draught,
Green Herbs or bladed Graſs of the bleſt Ground
Crop'd with light Finger; and to Them, behold,
Out guſh'd the Milky Liquid: trickling down
To Others, from their Ivy-twined Wands
Drop'd the ſweet Honey.——

The Other is ſung in Chorus by the *Bacchæ* themſelves; which we have therefore thus paraphraſed,

Streams of Milk along the Plain
Gently flow in many a Vein:
Flows ſweet Nectar, ſuch as Bee
Sips from Flow'r and flow'ring Tree:
Flow the richer purple Rills;
Bacchus' *ſelf their Current fills.*

ſober. And in Fact there paſſes in the Souls of theſe Poets that very Thing, which they pretend to do. For they aſſure us, that out of certain Gardens and flowery Vales belonging to the Muſes, from Fountains flowing there with Honey, gathering the [38] Sweetneſs of their Songs, they bring it to us, like the Bees; and in the ſame Manner withal, flying. Nor do they tell us any Untruth. For a Poet is a Thing light,

Whence we learn, that Theſe were the very Fancys of thoſe Female Enthuſiaſts, into which they worked up themſelves and their Followers by their Bacchanalian Hymns. From hence are to be explained the fabulous Relations in *Anton. Liberal. Met.* L. 10. and *Ælian. V. H.* L. 3. C. 42. There is likewiſe a Paſſage cited by *Ariſtides* the Orator, from *Æſchines* one of the Diſciples of *Socrates*, ſo much like This of *Plato*, that the Reader may perhaps have Pleaſure in comparing them together. Αἱ Βάκχαι, ἐπειδὰν ἔνθεοι γένωνται, ὅθεν οἱ ἄλλοι ἐκ τῶν φρεάτων οὐδὲ ὕδωρ δύνανται ὑδρεύεσθαι, ἐκείναις μέλι καὶ γάλα ἀρύονται. *Ariſtid. Orat.* vol. 3. pag. 34. Ed. *Canter.* *The Prieſteſſes of* Bacchus, *when they are become full of the God, extract Honey and Milk from thoſe Wells, out of which no common Perſon is able ſo much as to draw Water.* This *Religious* Enthuſiaſm, or heated Imagination, *Æſchines* compares to the Enthuſiaſm of *Love*; as *Plato* does here to That of *Poetry*; and with equal Juſtice: for Each of them *elevates* the *Idea* of that Object, on which it dwells, to a Degree of Excellence far exceeding what is *Real*.

[38] The *Greek* is only τὰ μέλη, and is by the old Tranſlators rendered ſimply *carmina*, and *i verſi*. We are in Doubt, whether the true Reading is not τὸ μέλι: for the preceding Word is δρεπόμενοι, and the Metaphor the Same with This of *Horace*, *Ego apis Matinæ More modoque, Grata carpentis thyma.* &c. If this Alteration be not admitted, an Alluſion however to the Word μέλι is certainly meant, in the Similarity of Sound, which μέλη bears to it. And there is then a Neceſſity, beſides, for inſerting the Word μέλι immediately afterwards, as *Ficinus* does in his Tranſlation; which is making a ſtill greater Change in the Text of the Original.

light, and volatile, and [39] ſacred: nor is he able to write Poetry, till the Muſe entring into him, he is tranſported out of Himſelf, and has no longer the Command of his Underſtanding. But ſo long as a Man continues in his [40] Senſes, he is unable to ſing either Odes or Oracles; to write [41] any Kind of Poetry, or utter any Sort of Propheſy. Hence it is, that the Poets ſay indeed many fine Things, whatever their Subject be; juſt as You do concerning Homer: but not doing it thro any Rules of Art, Each of them is able to ſucceed, according to the Divine Diſtribution of the Geniuſes of Men, only in that Species of Poetry, toward which he feels the Impulſe of the Muſe; This Poet in [42] Dithyrambick;

[39] *Bees* were by the Ancients held *Sacred*, becauſe fabled to have yielded their Honey for a Nouriſhment to the *Cretan Jupiter* in his Infancy; (ſee *Virgil*'s 4th *Georgick*, verſ. 150.) and *Poets*, becauſe ſuppoſed to be under the Influence of the *Muſe*.

[40] For a more explicit Account of this Divine Inſpiration of the Muſe in the Senſe of *Plato*, we refer our Readers to his *Phædrus*, with our Notes on that Dialogue. For the Philoſopher there delivers his Thoughts in a more *ſerious* Manner, without that Mixture of *Humour* and *Irony*, which runs throughout the *Io*.

[41] The Words of *Plato* are πᾶν ποιεῖν: which *Bembo* abſurdly tranſlates "*far qualunque coſa*;" ignorant, as it ſeems, that ποιεῖν frequently ſignifys "*to write Poetry.*"

[42] The uſual Accuracy of *Plato* appears ſtrongly in this Paſſage. For the five Species of Poetry, here enumerated, were the moſt of Any full of *Enthuſiaſm*, of the *Vis Poetica*, and the *Os magna ſonans*; and appear ranked in their proper Degrees of Excellence in thoſe Reſpects; beginning with That, which was deemed, and indeed by its Effects proved, to be the moſt highly *Rapturous*. But, for a more diſtinct Account of them, we refer to a *Diſſertation on the ancient Greek Poetry*;

bick; That in Panegyrick; One in Chorus-Songs, Another in Epic Verſe, Another in Iambic. In the Other Kinds every One of them is mean, and makes no Figure: and This, becauſe they write not what is taught them by Art, but what is ſuggeſted to them by ſome Divine Power, on whoſe Influence they depend. For if it was their Knowlege of the Art, which enabled them to write Good Poems upon One Subject, they would be able to write Poems equally Good upon all Other Subjects. But for this Reaſon it is, that the God, depriving them of the Uſe of their Underſtanding, employs them as his [43] Miniſters, his [44] Oracle-Singers, and Divine [45] Prophets; that when we hear them, we may know, [46] it is not Theſe Men, who deliver

ſo far as may ſerve to illuſtrate thoſe many Paſſages of *Plato*, where that Poetry is mentioned, or alluded to; which will be properly ſubjoined to the *Seventh Book* of the *Laws*.

[43] Ὑπηρέται. See Note 52. But for the more Philoſophical Meaning of this Appellation, we refer to our Notes upon the *Phædrus*.

[44] Near the Seat of the Oracle were certain *Poets* emploied, as the Oracular Reſponſe was delivered, to put it into *Metre*. And becauſe, in order to execute their Office well, they ought to enter into the *Senſe* and *Spirit* of thoſe Reſponſes, they were piouſly preſumed to be Themſelves *inſpired* by the Oracle.

[45] *Plato* in other Places calleth the Poets by this Name; particularly in the *Second Book* of his *Republick*, where his Words are, οἱ θεῶν παῖδες ποιηταὶ, καὶ προφῆται τῶν θεῶν γενόμενοι, *Poets, born the Children of the Gods, and made afterward their Prophets*. And in the *Second Alcibiades*, he calls *Homer*, by way of Eminence, θεῶν προφήτης, *the Prophet of the Gods*.

[46] Thus *Tully*, who profeſſedly imitated *Plato*; *Deus incluſus corpore humano jam, non Caſſandra, loquitur*. Civ. de Divinat. L. 1.

liver Things ſo excellent; Theſe, who are diveſted of common Senſe; but the God himſelf ſpeaking, and thro Theſe Men publiſhing his Mind to Us. The greateſt Proof of That, which I advance, is Tynnichus the Chalcidian; who never compoſed any other Poem, worth the Mention or Remembrance, beſide that [47] Pæan, which Every body ſings, of almoſt all [48] Odes the moſt excellent, and as he Himſelf tells us,

[49] *Wholly a Preſent from the Muſe's Hands,*
Some new Invention of their own.

For in Him does the God ſeem to give us a convincing Evidence, ſo as to leave no Room for Doubt, that thoſe beautiful Poems are not Human, nor the Compoſitions of Men;

[47] This was an Ode or Hymn in Honour of *Apollo*, ſo called from one of the Names or Titles of that God: in the ſame manner, as the Word *Dithyrambick* is derived from Διθύραμβος, one of the Names of *Bacchus*.

[48] Μελῶν. In μέλη are included all Poems, made to be *ſung*; as ἔπη, in the larger Senſe of that Word, comprehends all thoſe, made for Recital. See Page 41 and 42.

[49] The *Greek* is ἀτεχνῶς εὕρημά τι μουσᾶν. This is a *Verſe* in the *Alcmanian* Meaſure. Whence it appears, that this incomparable Ode of *Tynnichus*, unhappily loſt, was of the *Lyric* Kind, and in the Meaſure uſed by *Alcman*, approaching the neareſt of Any to the *Heroic*. It is evident, that *Plato*, in citing this Verſe, as applicable to his preſent Purpoſe, alludes to the other Senſe of the Word ἀτεχνῶς, in which it ſignifys *Inartificially*, or *without Art*. It was impoſſible to preſerve this *Double Meaning* in Our Language, unleſs the Word *Simply* may be

Men; but Divine, and the Work of Gods: and that Poets are only Interpreters of the [50] Gods, inſpired and poſſeſſed, Each of them by that particular Deity, who correſponds to the peculiar Nature of the Poet. This the better to demonſtrate to us, did the God purpoſely chuſe out a Poet of the meaneſt Kind, thro whom to ſing a Melody of the nobleſt. Do not you think, Io, that I ſay what is True?

I o.

Indeed I do: for I [51] feel as it were in my very Soul, Socrates, the Truth of what you ſay. To Me too ſuch Poets, as write finely, appear in their Writings to be Inter-

be thought tolerably expreſſive of it. *Cornarius* renders it in *Latin*, "*ſine arte:*" but the reſt of the Tranſlators, as if it were a Word of no Force or even Meaning at all, have intirely omitted it in Their Tranſlations. It is probable, however, that they were miſ-led by the falſe Pointing in *Aldus*'s Edition, which refers the Word ἀτεχνῶς to the preceding Sentence.

[50] Hence probably was this Title given to *Orpheus*, "*ſacer, interpreſque Deorum,*" by *Horace*, Epiſt. ad Piſon. verſ. 391.

[51] The Words in the Original are very ſtrong and ſignificant, ἅπτη τῆς ψυχῆς, *You touch my Soul.* Whoever is well verſed in *Plato*'s Way of *Writing*, and is no Stranger to the *Socratic* Way of *Thinking*, will eaſily imagine, that *Plato* intends here to hint to us, by what Means *Poetry* operates ſo ſtrongly upon the *Soul*; that is, by *touching* ſome *inward String* the moſt ready to *vibrate*; *awakening* thoſe *Sentiments*, and *ſtirring up* thoſe *Paſſions*, to which the Soul is moſt prompt: inſinuating at the ſame time, that by Means of the like *Aptitude* and *natural Correſpondence*, *Truth* touches the *Mind.* Thus *Io*, in the preſent Situation of his Soul, reminded of his own paſt *Feelings*, and made ſenſible to what *Cauſe* they were owing, exemplifys and illuſtrates the Truth of that Doctrine, juſt before laid down by *Socrates*.

[52] Interpreters of the Gods, in Proportion to the Kind and Degree of thoſe Divine Powers, allotted ſeverally to Each Poet.

SOCRATES.

Now You Rhapſodiſts interpret in like manner the Writings of the Poets. Do you not?

IO.

So far you ſay ſtill what is True.

SOCRATES.

Do you not then become the Interpreters of Interpreters?

IO.

Very true.

SOCRATES.

Mind now, Io, and tell me This; and think not to conceal any Part of the Truth, in anſwering to what I am going to aſk. At thoſe Times, when you perform your Rehearſals in the beſt Manner, and ſtrike your Audience with uncommon Force and Efficacy; when you ſing, for Inſtance, of Ulyſſes, haſtning to the Entrance of his Houſe, appearing in his own proper Perſon to the Wooers of his Queen, and pouring out his Arrows cloſe before him, ready for ſpreading round him inſtant Death; or repreſent Achilles

[52] In this Senſe it is, that the Poets are a little before ſtiled *the Miniſters of the Gods*, as ſerving them in the conveying their Mind and Will to Mortals. In the ſame Senſe the Rhapſodiſts are called, in the *Second Book* of the *Republick*, ποιητῶν ὑπηρέται, *the Miniſters of the Poets.*

Achilles ruſhing upon Hector; or when you rehearſe, in a different Strain, any of the melancholy mournful Circumſtances, attending Andromache, or Hecuba, or Priam; at ſuch Times whether have you the free Uſe of your Senſes and Underſtanding? or are you not rather [53] out of your ſober Mind? Does not your Soul, in an Ecſtaſy, imagine her ſelf preſent to thoſe very Things and Actions, which you relate? as if you had been [54] hurry'd away by ſome Divine Power to Ithaca, or Troy, or wherever elſe be laid the Scene of Action.

IO.

How clear and convincing a Proof, Socrates, of your Argument, is This which you have produced! For without concealing any thing, I ſhall own the Truth. When I am reciting any thing Pitiable or Mournful, my Eyes are filled with Tears: when any thing Dreadful or Horrible is the Subject, my Hairs ſtand erect, and my Heart beats quick, thro Terror and Affright.

SOCRATES.

What ſhall we ſay then, Io? that a Man is at That time in his Wits or Senſes, when, clad in a ſplendid Garb, with

a

53 Agreeably to This, *Cicero* introduceth his Brother *Quinctus*, obſerving of Him, and of *Æſop* the Orator, "*tantum ardorem vultuum* "*atque motuum, ut eum vis quædam abſtraxiſſe à ſenſu mentis videretur.*" Cic. de Divinat. L. 1.

54 *Horace* had, probably, this Paſſage of the *Io* in his View, when he thus deſcribes, tho for a different Purpoſe, the Magical Effect of the Dramatic Scene; "*modo me Thebis, modo ponit Athenis.*" Hor. Epiſt. L. 2. Ep. 1. verſ. 213.

a Crown of Gold upon his Head, amidſt a Feaſt, or at a Feſtival, he falls into Tears, without having loſt any Part of his Finery, or of the Entertainment? or when he is affrighted and terrified, ſtanding in the midſt of twenty thouſand Men, all well-diſpoſed and friendly to him, None offering to ſtrip him of his Ornaments, or do him the leaſt Injury?

Io.

To confeſs the Truth, Socrates, not in his Senſes, by any means.

SOCRATES.

Do you know, that [55] You produce this very ſame Effect upon Many of your Auditors?

Io.

I am indeed fully ſenſible of it. For at every ſtriking Paſſage I look down from my [56] Pulpit round me, and ſee the People ſuitably affected by it: now weeping, then looking as if Horror ſeized them; ſuch Emotion and ſuch Aſtoniſhment are ſpred thro All. And it is My Buſineſs

[55] From hence *Horace* ſeems to have drawn that excellent Precept to Theatrical Actors, "*Si vis me flere, dolendum eſt Primum ipſi tibi.*" Epiſt. ad Piſon. verſ. 102. *Tully* too had perhaps this Paſſage in his Eye, when he made the following Obſervation; "*Quid oratio? quid* "*ipſa actio? poteſt eſſe vehemans, & gravis, & copioſa, niſi eſt animus* "*ipſe commotior?*" Cic. de Divinat. L. 1.

[56] This was a Place, raiſed on high above the Area, like thoſe two oppoſite Gallery-Boxes, in our magnificent Theatre at *Oxford*; from whence Orators, Rhapſodiſts, and other Declaimers harangued the People.

to obſerve them with ſtrict Attention, that if I ſee I have ſet them a weeping, I may be ready to receive their Money, and to laugh; but if I find them laughing, that I may prepare my ſelf for a ſorrowful Exit, diſappointed of my expected Gain.

SOCRATES.

Know you not then, that this Audience of yours is like the Laſt of thoſe Rings, which, One to Another, as I ſaid, impart their Power, derived from that Magnet at the Top? One of the Middle Rings are [57] You the Rhapſodiſt; another is the [58] Player: the Firſt Ring being the Poet himſelf. By means

[57] Learned Men are divided in their Opinions concerning *Io* the *Rhapſodiſt*, whether he is the ſame Perſon, or not, with *Io* the *Chian*, a conſiderable *Poet*, who flouriſhed in the ſame Age. See *Jonſius* de Scriptor. Hiſt. Philoſ. L. 2. C. 13. n. 4. and *Bentleii* Epiſt. ad *Millium*, p. 50, *&c.* In the great Want of good Reaſoning on either Side of the Queſtion, it may be worth obſerving, that in this Paſſage, as alſo in Page 32, *Io* is contra-diſtinguiſhed from the Poets. A Negative Argument too may be of ſome Weight, from the Silence of *Plato* upon this Point. Indeed it is ſtrange, had *Io* been a *Poet*, and had won the Prize of Tragedy, which was the Caſe of *Io* the *Chian*, that *Plato* ſhould have made him take none of thoſe many Opportunitys to glory in it, which offered themſelves in this Converſation.

[58] Agreeably to This, we may obſerve thoſe *Actors* of Tragedy, or of Comedy, to be the moſt excellent in their Art, who have in ſome meaſure caught the *Flame* of the Dramatic *Authors*, and are *inſpired* with ſome Portion of *Their Spirit*. Whoever has frequented our Theatres in the preſent Age, and happens to read this Note, we cannot but think will immediately have in his Mind the Same Perſon in particular, we have in our own while we are writing it, a celebrated *Player*, whoſe

means of All Theſe doth the God [59] draw, wherever it pleaſes him, the Souls of Men, ſuſpended Each on Other thro attractive Virtue. In the ſame manner too, as from that Magnet, is formed a Chain of many Rows, where [60] Chorus-Singers and Dancers, Maſters and [61] Under-Maſters, hang, like the Collateral Rings, attracted and held together ſideways, all depending from the Muſe. But upon One Muſe One of the Poets, upon a different Muſe Another is

Performances in the Plays of *Shakeſpear* ſo well illuſtrate that Poet; and to whoſe having imbibed ſo much of *Shakeſpear*'s Spirit ſeems to be chiefly owing the Increaſe of the Popular Taſt among us for the Writings of a Genius, ſo much above the Vulgar Level.

[59] The Source, or rather Vehicle, of theſe Ecſtaſys and Raptures, according to an excellent Judge of them, is Strength of Imagery in the Poem, affecting the Imagination of the Actor, and thro Him that of the Spectator: ὅταν ἃ λέγῃς ὑπ' ἐνθουσιασμοῦ καὶ πάθους βλέπειν δοκῇς, καὶ ὑπ' ὄψιν τιθῇς τοῖς ἀκούουσιν: *When the Speaker is ſo far impaſſioned, and wrought up to ſuch a Height of Enthuſiaſm, as to fancy, that he ſees what he deſcribes, and is thus enabled to preſent it to the View of his Audience.* Longin. de Sublim. §. 13.

[60] Or rather *Chorus-Singers dancing*; [χορευτῶν·] for they were not different Perſons: the Dance being nothing elſe than a *meaſured Motion*, accompanied with certain Geſtures of Body, adapted to the *Tune*, (which they called the Harmony,) as That was to the *Words* of the Chorus-Song, ſung by the ſame Perſons who performed the Dance.

[61] The hindmoſt Rows of the Chorus ſang an Under-Part, and had peculiar Maſters of their own to teach it them, who were therefore called Under-Maſters. At the Head of each Row was placed the Maſter of it, to give the Muſical Key, and to lead the Dance to his proper Row. The principal Teacher of the whole Choir, who alſo headed the Whole, was called Χορηγὸς. See *Jul. Pollux*, Onomaſtic. L. 4. C. 15.

is ſuſpended; [62] poſſeſſed we call him, that is, held faſt; becauſe he is faſt held by the Muſe. From theſe Firſt Rings, the [63] Poets, hang their Followers and Admirers; Some from One, Others from Another; inſpired by them, and faſtened on to them, by means of the Enthuſiaſtic Spirit, iſſuing

[62] This Paſſage in all the Editions of *Plato* is read thus; ὀνομάζομεν δὲ αὐτὸ κατέχεται. τὸ δέ ἐϛι παραπλήσιον· ἔχεται γάρ. Which, being Nonſenſe, is thus nonſenſically rendered into *Latin* by *Ficinus*; "*Vo-* "*camus autem id nos occupari,* (altered by *Grynæus* into *mente capi*) "*quod quidem illi proximum eſt: tenetur enim.*" And by *Cornarius* thus; "*Hoc verò corripitur nominamus, quod conſimile eſt: hæret enim.*" In the Steps of theſe Tranſlators *Bembo* thought it ſafeſt here to tread, as being wholly in the Dark himſelf. For he thus tranſlates it; *e cio chiamamo nei l' eſſer preſo, il che è ſimile*; omitting intirely the ἔχεται γάρ. *Serranus*, divining, as it ſeems, the true Senſe of the Paſſage, (for the Words ſhew it not,) avoids the ſinking into Nonſenſe; but hobbles along very lamely. The Emendation of the Pointing, with Omiſſion only of the Word γάρ, would make the Paſſage plain and clear, thus red, ὀνομάζομεν δὲ αὐτὸ κατέχεται, τὸ δέ ἐϛι, παραπλήσιον ἔχεται. But there is another Way of amending this Paſſage, that is, by a Repetition of the Word ἔχεται: and this Way we prefer, and follow in our Tranſlation; reading it thus; ὀμομάζομεν δὲ αὐτὸ κατέχεται· τὸ δέ ἐϛι, παραπλήσιον ἔχεται· ἔχεται γάρ. The Omiſſion of a Word, where the ſame Word immediately follows, is a common Fault in Manuſcripts.

[63] The wrong Pointing of this Paſſage in the *Greek* has occaſioned *Serranus* to tranſlate it, as if it deſcribed the Poets depending, that is, receiving their Inſpiration, *One from Another*. Bŭt tho this Fact be true, it is not the primary Intention of *Plato* in this Place to deſcribe it. To prevent the ſame Miſtake in the Readers of any future Edition of the Original, this Sentence ought to be printed with a Comma after the Word ποιητῶν, as well as with one before it. *Ficinus* however and the reſt tranſlate it rightly.

iſſuing from them; Some to [64] Orpheus, Others to Muſæus; but the moſt numerous Sort is of ſuch, as are poſſeſſed by Homer, and held faſt by Him. Of this Number, Io, are You, [65] inſpired as you are, and enthuſiaſtically poſſeſs'd by Homer. Hence it is, that when the Verſes of any Other Poet are ſung or recited, you grow dull and fall aſleep, for want of Something to ſay: but that, as ſoon as you hear a Strain of That Poet poured forth, immediately you are rouſed, your Soul recovers her Spritelineſs, and Much to ſay preſents itſelf to your Mind: becauſe, when you harangue upon Homer, you do it not from Art or Science, but from Enthuſiaſm, of that particular Kind, which has poſſeſs'd you by Divine Allotment. Juſt as Thoſe, who join in the Rites of Cybele, have an acute Perception of Such Muſick only, as appertains to that Deity, by whom they are poſſeſſed; and are not wanting either in Words or Geſtures, adapted to a Melody of that Kind; but have no [66] Regard to any Other Muſick, nor any Feeling of its Power.

[64] Concerning theſe Two Poets, and the Writings attributed to them in the Times of *Plato*, we refer to our Notes on the *Second Book* of the *Republick*.

[65] From what *Socrates* ſays of the Rhapſodiſts in this Speech, *Cicero* ſeems to have taken the Similitude, which he uſes in the following Sentence; "*Quorum omnium* (ſc. oraculorum) *interpretes, ut Gram-*
"*matici Poetarum, proximè ad eorum, quos interpretantur, divinationem*
"*videntur accedere.*" Cic. de Divinat. L. 1.

[66] This Obſervatinn holds equally True, with regard to *Religious Enthuſiaſm* in modern Ages. We ſee different Species apt to ſeize on Perſons of different Temper, Genius, and Turn of Mind; None of them

Power. In the ſame manner You, Io, when any Mention is made of Homer, feel a Readineſs and a Facility of ſpeaking; yet with regard to Other Poets, find your ſelf wanting. That therefore, which your Queſtion demands, Whence you have within you ſuch an ample Fund of Diſcourſe, upon every thing relating to Homer; whilſt it is quite otherwiſe with you, when the Subject, brought upon the Carpet, is any Other of the Poets; the Cauſe is This; that not Science, but Enthuſiaſm, not Art, but ſome particular Divine Power [67] allotted to You, has made you ſo mighty a Panegyriſt on Homer.

IO.

You ſpeak well, Socrates, I own. But I ſhould wonder, if, with all your fine Talk, you could perſuade Me to think my ſelf poſſeſs'd, and out of my Senſes, when I make my Panegyricks on Homer. Nor would You, as I imagine, think ſo your Self, were you but to hear from Me a Diſſertation upon that Poet.

SOCRATES.

And willing am I indeed to hear you: but not till you have anſwer'd me to this Queſtion in the firſt place, Which

them receiving eaſily the Contagion of the other Kinds. The ſame Thing *Ariſtotle* has remarked of the ſeveral Sorts of *Muſick*; concluding thus; ποιεῖ τὴν ἡδονὴν ἑκάστοις τὸ κατὰ φύσιν οἰκεῖον. *Whatever is of Kindred to a Man's Soul, or familiar to his Nature, excites in him a Senſe of Pleaſure.* Ariſtot. Politic. L. 7. C. 8.

[67] Θείᾳ μοίρᾳ. Concerning this Expreſſion, very frequent in *Plato*, we refer to our Notes on the latter Part of *the Meno*.

[68] Which of his Subjects does Homer handle beſt? for certainly you will not ſay, that he excells in All things.

Io.

Be aſſured, Socrates, there is Nothing, in which [69] he excells not.

Socrates.

You certainly do not mean to include Thoſe things, of which Homer writes, and of which You are [70] ignorant.

Io.

[68] The *Greek* of this Paſſage in all the Editions runs thus; ὧν Ὅμηρος λέγει, περὶ τίνος εὖ λέγει; *Cornarius* in his *Eclogæ* very dogmatically alters the laſt Word of this Queſtion into λέγεις. Afterwards *H. Stephens*, into whoſe Hands had fallen a Copy of *Plato* with Conjectural Emendations in *Ficinus*'s own Hand-Writing on the Margin, tells us in his Notes, that the ſame Alteration was there propoſed by *Ficinus*. This, if admitted, will give a different Turn, not only to this Queſtion, but to *Io*'s Anſwer, and to the Obſervation of *Socrates* thence ariſing: but the Philoſopher's Drift, in aſking the Queſtion, and the Series of the Argument, will be very little affected by it. For the Buſineſs is to ſhew, that neither *Poets write*, nor *Rhapſodiſts interpret*, when their Subject happens to be ſome Point belonging to any one of the *Arts*, from their real *Skill* in ſuch Art. The only Difference is, that in the common Reading, the *Poets* are concerned *immediately*; and according to the propoſed Alteration, the Queſtion is *pointed at* the *Rhapſodiſts*, and reaches the *Poets* but in *Conſequence*. In either Way, however, as the Argument proceeds, the *direct Proof* equally lyes againſt the *Rhapſodiſts*. Now in ſuch a Caſe as this, we believe it to be an eſtabliſhed Rule of ſound Criticiſm, to forbear altering the Text.

[69] *Cornarius* and *Serranus* here make *Io* boaſt of his own univerſal Excellence as a *Rhapſodiſt*, inſtead of attributing this high Praiſe to *Homer* as a *Poet*: and This, in conſequence of that Alteration in the Text, mentioned in the preceding Note.

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Io.

And What things may thoſe be, which Homer writes of, and which I am ignorant of?

SOCRATES.

Does not Homer frequently, and copiouſly too, treat of the Arts? for Inſtance, the Art of [71] Chariot-driving? If I can remember the Verſes, I will repeat them to you.

Io.

I'll recite them rather to you: for I well remember them.

SOCRATES.

Recite me then what Neſtor ſays to his Son Antilochus, where he gives him a Caution about the Turning, in that Chariot-Race, celebrated in Honour of Patroclus.

Io.

His Words are theſe,

There to the Left inclining, eaſy turn
The light-built Chariot; mindful then to urge
With pungent Whip, and animating Voice,
The Right-hand Courſer, and with Hand remiſs
The Reins to yield him; hard upon the Goal,
Mean time, his Partner bearing; till the Wheel,

Skim-

and *Serranus*, this Queſtion relate to *Io*'s boaſted *Diſſertations*, inſtead of *Homer*'s *Poetry*; and conſequently no Need of altering the Text in the *former* Queſtion of *Socrates*, in order to explain *this*.

[71] What this Art was in ancient Times, and in what high Eſtimation it was held, Such of our Readers, as are not converſant in the Writings of the Ancients, may find in the entertaining Notes to Mr. *Pope*'s *Homer*.

Skimming the Stony Lines of that old Mark,
72 Doubt if its Nave with Point projecting touch
Th' extreameſt Margin: but of thoſe rough Stones
Th' Encounter rude be carefull to decline.

SOCRATES.

Enough. Now in theſe Verſes, Io, whether Homer gives a right Account of what ought to be done upon the Occaſion, or not, who muſt be the ableſt Judge, a Phyſician, or a Charioteer?

Io.

A Charioteer, undoubtedly.

SOCRATES.

Whether is he thus able, from his having Skill in his Art, or by ſome other Means?

Io.

From his Skill in his Art only, and another Way.

72 It is great Pity, that Mr. *Pope*, in his elegant Verſion of *Homer*, has dropt this ſtrong Poetical Stroke; by which not only the Wheel is animated, but the exquiſite Nicety of turning the Goal, in keeping cloſe to the Edge of it, without touching, is deſcribed by One Word in the fineſt manner poſſible. This Miſtake happened to him. from his miſunderſtanding the Word, δοάσσεται, to mean, *doubling the Goal*; in which Senſe this Part of the Deſcription would be flat, lifeleſs, and Proſaic, altogether unworthy *Homer*. Had Mr. *Pope* thought fit to conſult *Euſtathius*, He would have ſet him right. The Verſes here cited are in the 23*d Book* of the *Iliad*; where the Word, ἂν, in the fifth Line is evidently the right Reading, inſtead of μὴ, which we meet with in the Copys of *Plato*.

SOCRATES.

[73] Has not thus Every one of the Arts an Ability, [74] given it by God himſelf, to judge of certain Performances? For the ſame Things, in which we have good Judgment from our Skill in the Art of Piloting, by no means ſhall we be able to judge of well from any Skill in the Art of Medicine.

IO.

By no means, undoubtedly.

SOCRATES.

Nor the ſame Things, in which our Skill in the Art of Medicine has given us good Judgment, would the greateſt Skill in the Art of Building qualify us to judge of equally well.

IO.

Certainly, not.

SOCRATES.

[75] Does it not then hold true alike in all the Arts, that of whatever Things we are good Judges by means of our being poſſeſs'd of One Art, we can never judge well of thoſe very Things from our Skill in any other Other Art? But before you anſwer to This Queſtion, anſwer me to this Other:

[73] In the *Greek*, as it is printed, this is made an *abſolute Aſſertion* of *Socrates*, contrary to his uſual Manner of converſing, and to the Genius of this Dialogue in particular, where *Socrates* is repreſented as proving the Ignorance of *Io* out of *his own Mouth*.

[74] See our Argument of this Dialogue, Page 9.

[75] This Sentence in the Original is likewiſe printed, as if it was ſpoken *poſitively*; and is ſo tranſlated by *Bembo*: whereas immediately afterwards *Socrates* himſelf calls it a *Queſtion*.

Other: Do not you admit a Diverſity between the Arts, and call This ſome One Art, and That ſome Other?

Io.

I admit ſuch a Diverſity.

Socrates.

Do not you diſtinguiſh every Art in the ſame Way that I do, inferring a Diverſity between them from the Diverſity of their Subjects? When One Art is attended with the Knowlege of One Sort of Things, Another Art by Knowlege in Things of a different Nature, do you not from hence conclude, as I do, that This accordingly is One Art, and That Another;

Io.

I do.

Socrates.

For if, in any Two Arts, Men had Knowlege of the Same Things in Both, why ſhould we make a Diſtinction, and call This ſome One Art, and That ſome Other different, when Both of them were attended by Skill in the Same Sort of Things? As I know, for Inſtance, theſe Fingers of mine to be Five in Number; and You know it as well as I. Now were I to aſk you, whether it was by the Same Art, that we know this One and the Same Thing, by the Art of Arithmetick You as well as I, or Each of us by a Several Art; you would certainly anſwer, it was by the Same Art.

Io.

Io.

Undoubtedly.

SOCRATES.

The Queſtion then, which I was about aſking you before, anſwer me now; whether in all the Arts, you think it alike neceſſary, that the Same Things ſhould be judged of by the Same Art; and that a different Art muſt not pretend to judge of thoſe very Things; but that if in reality it be a different Art, different Things muſt of Courſe fall under its Cognizance?

Io.

I do think ſo, Socrates.

SOCRATES.

No Man therefore will be able to judge well of any Thing ſaid, or done, relating to Any One of the Arts, in which he has no Skill.

Io.

You ſay right.

SOCRATES.

In thoſe Verſes then, which you repeated, can You beſt tell, whether Homer gives a right Account of Things or not; or is a Charioteer the propereſt Judge of This?

Io.

A Charioteer.

SOCRATES.

And That for this Reaſon, becauſe You are a Rhapſodiſt, and not a Charioteer.

Io.

IO.

True.

SOCRATES.

And becauſe the Art of a Rhapſodiſt is different from that of a Charioteer.

IO.

Right.

SOCRATES.

If then it be a different Art, it is attended by Skill in a different Sort of Things.

IO.

Very right.

SOCRATES.

Well then; when Homer relates, how Hecamede, a Damſel of Neſtor's, mingled a Potion for Machaon to drink, after he had been wounded; giving us this Deſcription of it;

Into rough Pramniam carefully ſhe ſcrapes,
With brazen Scraper, acrid-taſted Cheeſe,
Made of thin Milk drawn from ſalacious Goat;
And ſets beſide the Life-reviving Bowl
[76] *Strong ſtimulating Onion.*——

To

[76] This latter Circumſtance is mentioned by *Homer* at ſome Diſtance from the former, eight Lines intervening. *Plato* brings them together, ſelecting them out from the other Particulars of that Deſcription, as the Two moſt ſingular and remarkable, the moſt blamed by the Phyſicians, and ridiculed by the Wits of thoſe Days. But in the 3*d Book* of his *Republick*, he anſwers all their Criticiſms and Cavils himſelf, in a juſt Defence

To form a true Judgment in this Caſe, whether Homer be in the right or not, does it belong to the Art of Medicine, or to that of Rhapſody?

IO.

To the Art of Medicine.

SOCRATES.

Well; and what, where Homer ſays thus;

Steep down to the low Bottom of the Main
Then plung'd the Goddeſs; ruſhing, like the Lead,
Pendant from Horn of Meadow-ranging Bull,
Which falls impetuous, to devouring Fiſh
Bearing the deathful Miſchief.——

Shall

Defence of the Great Poet, and of ſuch a Method of treating Wounded Perſons, in the more ſimple, leſs luxurious, and healthier Ages. The Verſes of *Homer*, here cited, are to be found in the *eleventh Book* of the *Iliad*.

77 Had we been to have tranſlated this Paſſage immediately from *Homer*, we ſhould have made the laſt Line thus; "*Bearing their Fates* "*deſtructive*"—the *Greek* Word being κῆρα in the Copys of *Homer*; inſtead of which we read ϖῆμα in thoſe of *Plato*. Upon this Occaſion, we beg Leave, once for all, to adverti ſe our Readers, that in many Paſſages of *Homer*, as cited by *Plato*, there are Variations, and thoſe ſometimes material, from the received Reading of the Text of that Poet: and that This was one of the Reaſons, on which we grounded our undertaking to tranſlate all thoſe Paſſages afreſh; when Mr. *Pope*'s Verſion, ſo excellent upon the Whole, might otherwiſe have well excuſed us from that Trouble. The Paſſage of *Homer*, now before us, occurs in the laſt Book of the *Iliad*.

Shall we ſay it belongs to the Art of Fiſhing, or to that of Rhapſody, to judge beſt, whether this Deſcription be right or wrong?

Io.

To the Art of Fiſhing, Socrates, without Doubt.

SOCRATES.

Conſider now, ſuppoſe your Self had taken the Part of Queſtioner, and were to ſay to Me thus; Since then, Socrates, you have found, what Paſſages in Homer it belongs to [78] Each of thoſe Arts before mentioned, ſeverally to diſcern and criticiſe with good Judgment; come, find me out, upon the Subject of Divination, what Paſſages it is the Buſineſs of a Diviner critically to examine, and to tell us whether the Poetical Account be right or wrong: conſider, how eaſily I ſhould be able to give You a ſatisfactory and a proper Anſwer. For Homer has many Paſſages, relating to this Subject, in his Odyſſey; particularly One, where Theoclymenus

[78] It is obſervable, that *Plato* here takes his four Inſtances from four different Sorts of Arts; the Firſt from one of the Arts *Military*; the Second from one of the *Liberal* Arts; the Third from one of the *Mechanic* Kind; and the Fourth from one of thoſe Arts, relating to *Religion*. His Ends in thus multiplying and varying his Inſtances are theſe; One is, to ſhew the *Univerſality* of *Homer*'s *Genius*; and Another is, to make it appear the more plainly, what a *Variety* of *Arts* the Poet muſt have been Maſter of, had he wrote, not from a *Divine Genius*, but from *real Skill* humanly acquired. With the ſame View he inſtances again a little farther in the Arts *Imperatorial*, *Liberal*, *Servil*, and *Mechanical*. See our Argument of this Dialogue, Page 12.

clymenus the Diviner, [79] of the Race of Melampus, addreſſes the Wooers of Penelope in this manner;

Men of high Birth and Fortune! What ill Thing
Is this betides ye! What ſad Omens point
Preſageful! Round ye ſome dark Vapour ſpreads
His duſky Wings; Head, Face, and lower Limbs
In Shades involving: thick thro burthen'd Air
Roll hollow Sounds lamenting: dropping Tears
Stain of each mourning Statue the wet Cheeks:
Crouded the Porch, and crouded is the Hall
With Spectres; down to Pluto's ſhadowy Reign
Ghoſts ſeem they gliding: the Sun's cheary Light
Is loſt from Heav'n: a Gloom foreboding falls,
O'erhanging all things, ſadd'ning every Heart.

On the ſame Subject he writes in many Places of his Iliad; as, for inſtance, where he deſcribes that Fight, which happened under the Grecian Fortifications. For he there gives us this Relation of it;

While eager they prepar'd to paſs the Moat,
And force th' Intrenchments; o'er them came a Bird
Tow'ring,

[79] See the *Odyſſey* of *Homer*, B. 15. verſ. 225, *&c.* But the fine Deſcriptive Speech following is taken out of the Twentieth Book of that Poem.

Tow'ring, an Eagle, from the [80] *Left of Heav'n,*
Their Enterprize forbidding: on he came,
And in his Talons bore a Dragon, huge,
Enormous, gliſt'ning horrid with red Scales.
Still liv'd the Serpent; and tho cloſe with Death
He ſtrove, and gaſp'd, and panted; yet his Rage
And Venom he forgot not: for half-round
Wreathing the pliant Joints of his high Creſt,
With backward Stroke he pierc'd his griping Foe:
His Breaſt he pierc'd, where cloſe beneath the Neck
Soft to the Stroke it yielded. Stung with Smart,
Looſen'd his Gripe the Foe, and to the Ground
Down drop'd him. Mid the martial Throng the Beaſt
Fell: while the bleeding-Bird with Clangour ſhrill
Strain'd onward his weak Flight, where bore the Winds.

[80] This Circumſtance is very important. For upon the Principles of Augury, one Kind of Divination, had the Flight of the Eagle over their Heads been, on the Contrary, *from the Right* Side of the Heav'ns, that is, from the Eaſt, making *toward the Left*, or Weſt, it had been a Preſage of Good Succeſs. Yet is this Circumſtance careleſsly omitted by Mr. *Pope*. Now the Paſſage being cited by *Plato*, expreſsly, as an Inſtance to ſhew, that *Homer* treats of the Art of Divination, we could not, without an Abſurdity, paſs over that Part of it, which is the moſt *material* with regard to the *Scope* of our Author in this Place. And as this often is the Caſe, that where *Plato* cites *Homer* for ſome particular Purpoſe, Mr. *Pope*'s Verſion happens there to be defective, we found our ſelves obliged, for this farther Reaſon, to attempt ſetting thoſe Paſſages in their proper Light by a new Tranſlation. This is cited from the τειχομαχία, or *twelfth Book* of the *Iliad*.

Theſe Paſſages, and others of the ſame Kind, ſhall I ſay, it belongs to the Diviner to conſider, and to criticiſe?

Io.

So will you ſay what is true, Socrates.

SOCRATES.

You ſpeak Truth your Self, Io, in This. Come on then, and tell me, as I have ſelected out for You certain Paſſages from the Odyſſey, and from the Iliad, appertaining Some of them to the Diviner, Some to the Phyſician, and Others to the Fiſherman; in Return, do You pick out for Me (ſince You are better verſed in Homer than I am) Such Paſſages, Io, as appertain to the Rhapſodiſt, and relate to the Rhapſodical Art; Such, as it becomes the Rhapſodiſt to examine, and to criticiſe, with a Judgment and Skill ſuperiour to that of other Men.

Io.

The Whole of Homer I affirm it to be, Socrates.

SOCRATES.

You denyed it, Io, but juſt now, to be the Whole of Homer. [81] What, are you ſo forgetful? It ill becomes, however, a Man, who is a Rhapſodiſt, to be forgetful.

Io.

But what is it now, that I have forgot?

SOCRATES.

[81] The *Greek* here is erroneouſly printed in all the Editions, thus; ἢ (inſtead of ἦ) ὕτως ἐπιλήσμων εἶ; accordingly, *Cornarius* tranſlates it, "*Aut ita oblivioſus es?*" This Error of the Preſs, we hope, will be corrected in the next Edition of *Plato*.

SOCRATES.

Do you not remember, that you affirmed the Art of Rhapſody to be an Art different from that of Chariot-driving?

IO.

I do remember it.

SOCRATES.

Did not you allow too, that being a different Art, it was accompanied by Skill and Judgment in a different Sort of Things?

IO.

I did allow it.

SOCRATES.

The Art of Rhapſody therefore, according to your own Account, is not accompanied by Skill and Judgment in Things of Every Sort: nor will the Rhapſodiſt know All Things.

IO.

With an Exception perhaps, Socrates, of Such Sort of Things.

SOCRATES.

By Such Sort of Things, which you are pleaſed to except, you mean ſuch Things, as belong to nearly all the other Arts. But, ſince the Rhapſodiſt knows not All Things; Pray, what are thoſe Things, which he does know?

IO.

He knows, I preſume, what is proper for a Man to ſpeak, and what for a Woman; what for a Slave, and what for a Free-

Free-Man; what for thoſe who are under Government or Command, and what for the Governor and the Commander.

SOCRATES.

For the Commander, do you mean, who has the Command of a Ship at Sea, amidſt a Tempeſt, what is proper for Him to ſpeak, that the Rhapſodiſt will know better than the Maſter of a Ship?

IO.

Not ſo; for This indeed the Maſter of a Ship will know beſt.

SOCRATES.

For the Governor then, who has the Government of the Sick, what is proper for Such a one to ſpeak, will the Rhapſodiſt know better than the Phyſician?

IO.

Not this neither.

SOCRATES.

But that, which is proper for a Slave, you ſay.

IO.

I do.

SOCRATES.

For Inſtance now, a Slave, whoſe Office it is to keep the Cattle, what is proper for Him to ſpeak, when the Herd grows wild and madding, in order to pacify and tame them; do you ſay the Rhapſodiſt will know This, better than the Cow-keeper?

Io.

No, to be ſure.

SOCRATES.

That, however, which is proper for a Woman to ſpeak; for a Woman-Weaver now, ſuppoſe, relating to the Fabrick of Cloth.

Io.

No, no.

SOCRATES.

But he will know, what is proper for a Man to ſpeak, who has the Command of an Army, in order to animate his Men.

Io.

You have it; Such Sort of Things the Rhapſodiſt will know.

SOCRATES.

What is the Art of Rhapſody then, the Art of commanding Armys?

Io.

Truly I [82] ſhould know, what Speech is proper for the Command of an Army.

SOCRATES.

Becauſe You have, perhaps, the Art of Generalſhip, Io. For ſuppoſe you were ſkilled in the Arts of Horſemanſhip, and of Muſick, Both of them, you would be a good Judge of What Horſes were well-managed, and would be able

[82] In the printed Editions of the *Greek* we here read γνοίην γὼν ἄρ' ἐγώ, whereas certainly we ought to read γνοίην γὼν ἂν (or elſe ἄρ') ἐγώ.

able to diſtinguiſh them from Such as were managed ill. Now, in that Caſe, were I to aſk you this Queſtion, By which of your Arts, Io, do you know the well-managed Horſes? do you know them, thro your Skill in Horſemanſhip, or thro your Skill in Muſick? What Anſwer would you make me?

I o.

Thro my Skill in Horſemanſhip, I ſhould anſwer.

SOCRATES.

Again; when you diſtinguiſhed rightly the good Performers in Muſick, would not you own, that you diſtinguiſhed them, by your being ſkilled in Muſick; and not ſay it was owing to your Skill in Horſemanſhip?

I o.

Certainly.

SOCRATES.

But now that you underſtand what belongs to the [83] Command of Armys, whether you do underſtand This by means of your Skill in the Art of Generalſhip, or as you are an excellent Rhapſodiſt?

I o.

There appears to Me no Difference.

SOCRATES.

What mean you by no Difference? do you mean, that the

[83] This refers to an Aſſertion of *Io*'s a little before. It ſeems neceſſary therefore in this Place to read στρατηγικὰ, (as the Senſe alſo requires,) and not στρατιωτικὰ, *Military Affairs*, as it is printed, and accordingly tranſlated by *Cornarius*, and *Serranus*. *Ficinus* however, *Grynæus*, *Triviſani*, and *Bembo* agree with Us.

the Art of Rhapſody and the Art of Generalſhip are One and the Same Art? or do you admit them to be Two different Arts?

IO.

I think they are One Art only.

SOCRATES.

Whoever then happens to be a good Rhapſodiſt, the ſame Man muſt alſo be a good General.

IO.

By all means, Socrates.

SOCRATES.

[84] And whoever happens to be a good General, muſt He be a good Rhapſodiſt too?

IO.

This, I think, does not hold true.

SOCRATES.

[85] But that other Conſequence, you think, will hold true, that whoever is a good Rhapſodiſt is alſo a good General.

IO.

Beyond all Doubt.

SOCRATES.

[84] We chuſe, here, to tread in the Steps of *Ficinus*, deviating from the printed Original, where the Sentence is not *Interrogative*, but *Affirmative*.

[85] By a ſtrange Perverſeneſs in the Editors or Printers of the *Greek* Text, this Sentence is changed into a *Queſtion*: by which means the Humorous Turn of it is half loſt.

SOCRATES.

Now are not You the moſt excellent of all the Grecian Rhapſodiſts?

IO.

Certainly ſo, Socrates.

SOCRATES.

Do You alſo then, Io, excell the reſt of the Grecians in knowing how to command Armys?

IO.

[86] Be aſſured, Socrates, that I do; for I have acquired that Knowlege from the Works of [87] Homer.

SOCRATES.

In the Name of the Gods then, Io, what can be the Meaning, that, excellent as You are above the reſt of the Grecians,

[86] The Words of *Plato* are εὖ ἴσθι. This was an arrogant Expreſſion, frequent in the Mouths of the Sophiſts. See *Plato*'s *Sympoſium*. In the ſame Spirit he here very properly attributes it to *Io*. Yet *Bembo* renders it thus in *Italian*, "*Tu il ſai bene*;" following the Senſe, or rather Nonſenſe, given it by *Cornarius* and *Serranus*.

[87] *Io*, being driven from all his other Pretenſions to any ſound Judgment, or true Knowlege, in the Works of *Homer*, retires at length to his main Fortreſs, the Opinion of his Knowlege in that Branch of the Kingly Art, whoſe Subject is the Command of Armys. He imagined, he had attained to this Skill from his being thoroughly verſed in *Homer*'s *Iliad*, where occur ſo many fine Deſcriptions of the excellent Conduct of the *Grecian* Leaders in the various Exigencys of War. As ridiculous as this Fancy of *Io*'s may ſeem, it was anciently very common, and not at all wonderfull to find in ſuch Men, as know not how to diſtinguiſh *Imitation* from *Reality*, *deſcribing* from *teaching*, or a deep *Sagacity* joyned to a lively *Imagination* from experienced *Skill* and real *Science*.

Grecians, both as a General and as a Rhapſodiſt, you chuſe to make your Appearance only in this latter Character; and travel about all over Greece, reciting and expounding, but take not the Command of the Grecian Armys? Is it becauſe you think, the Grecians are in great Need of a Rhapſodiſt, or a Man to repeat Verſes to them with a Golden Crown upon his Head, but have no Occaſion at all for a General?

IO.

The City, which I belong to, Socrates, is under the Government of Yours, and her Forces are commanded by the Athenians: therefore ſhe is in no Want of a General. And as to Your City, or that of the Lacedæmonians, Neither of you would appoint Me her General, becauſe You have, Both of you, a high Opinion of your own Sufficiency.

SOCRATES.

What, my Friend Io, do you not know Apollodorus of Cyzicum.

IO.

[88] Which Apollodorus?

SOCRATES.

[88] This Queſtion ſeems flat and unneceſſary, unleſs it be underſtood to diſtinguiſh him from another *Apollodorus* of the ſame City, and intended as a ſecret Sarcaſm on this Other, as not being an able or a worthy Man: by whom probably is meant That *Apollodorus* of *Cyzicum*, mentioned by *Diog. Laertius* in his *Ninth Book*, who wrote ſome Account of the Life of *Democritus*, and ſeems to have been One of his few immediate *Diſciples*. For the Doctrine of *Democritus* was not continued on after *Them*, but dyed, till it was revived again with Improve-

SOCRATES.

Him, whom the Athenians have often appointed to the Command of their Armys, tho a Foreigner. Then there is, beſides, Phanoſthenes the Andrian, and [89] Heraclides of Clazomenæ; upon whom the City, notwithſtanding that they are Foreigners, yet becauſe they have [90] approved themſelves

ments by *Epicurus*. If This be the Perſon hinted at, it confirms the Truth of what *Laertius* delivers for Certain, the Diſlike which *Plato* had conceived againſt the Perſon of *Democritus*, his Writings, and his Doctrine, extending itſelf naturally to a Prejudice againſt his *Diſciples*. But of This further in our *Diſſertation concerning the Life and Writings of Plato*.

[89] This General is mentioned by *Ælian* in his *Various Hiſtorys*, B. 14. C. 5. together with *Apollodorus* of *Cyzicum*, and Both of them with high Commendations; but in ſuch a Manner, it muſt be owned, as to induce a Suſpicion, that he had all his Knowlege of them from this Paſſage of the *Io*.

[90] *Plato* ſeems to take this Opportunity of expreſſing the Eſteem he had for theſe three Commanders; under whom, 'tis probable, that *Socrates* had ſerved his Country in ſome of thoſe Campaigns, which He had made with ſo much Glory. See *Plato*'s *Banquet*. This whole Paſſage, however, is underſtood in a very different Senſe by *Athenæus*, B. 11. p. 506. who takes this Praiſe to be *ironical*: in conſequence of which Miſtake he beſtows ill Language on *Plato*, for having here, as he pretends, *vilify'd* theſe Commanders, and thrown a Reflection upon the City for promoting them. According to the Suppoſition therefore of *Athenæus*, they are introduced here, on Purpoſe to *depreciate* them, and put them on a *Level* with an ignorant *Rhapſodiſt*. A ſtrange Interpretation! by which is weakened, if not intirely deſtroyed, as well the Force of the *Argument* here uſed by *Socrates*, as of that *Ridicule*, with which he all along treats *Io*. For by ſetting him in Compariſon with Commanders of *real Merit* only, could *Socrates*, conſiſtently with his own Reaſoning,

ſelves conſiderable and worthy Men, confers the chief Command of her Army, with other Poſts of Power and Government. And will not the City then beſtow her Honours on Io the Epheſian, and appoint Him her General, ſhould he appear a Man valuable, and worthy that Regard? What; are not [91] You Epheſians originally of Athens? and then, beſides,

ing, invalidate the Account given by *Io*, why he was not promoted, in that he was a Foreigner. Since the Argument would be very inconcluſive, if This were ſuppoſed the Meaning; "*You ſee how the City "chuſes to prefer a Pack of Fellows, who have no Merit, and are Fo-"reigners as well as your Self: If You then are truly an expert and able "General, tho a Foreigner, you may reaſonably expect a Share in ſo in-"judicious a Promotion.*" And as to the Irony, *Socrates* is thus made to go out of his Way, and take off the Ridicule from *Io*, whilſt he turns it upon Others. But the Reaſoning is juſt, and the Ridicule on *Io* continued ſtrong, upon the contrary Suppoſition, expreſſed in other Words thus; "*Your being a Foreigner can be no Bar to your Preferment; let "not That deter you from ſo laudable an Ambition: you ſee what Regard "the City pays to Men of Great Abilitys, tho born in other Countrys. "Let the Succeſs therefore of Apollodorus and the reſt encourage You to "offer your ſelf a Candidate: for You on other Accounts have ſtill fairer "Pretenſions.*" Were the Point, now in Debate, a Matter to be decided by *Authority*, to that of *Athenæus* we might oppoſe that of *Ælian*, who commends the *Compliment*, made by *Plato* in this Paſſage, not only to the three foreign *Generals*, but to the City of *Athens* at the ſame time, for giving her firſt Honours to ſuperiour Virtue, wherever found, without Regard to Birth-Place or to Popular Favour. See *Ælian. Var. Hiſt.* L. 14. C. 5.

[91] *Socrates*, having now ſufficiently derided the perſonal Arrogance and Ignorance of *Io*, before he quits him, beſtows an Ironical Sarcaſm or two upon the general Vanity of *Io*'s Countrymen; who, while they were ſunk in *Aſiatic* Luxury and Effeminacy, valued themſelves highly,

in

beſides, does Epheſus yield the Preference to Any City in point of Greatneſs? But the Queſtion is about your own Character, Io; What ſhall we think of You? For if you ſpeak Truth, when you ſay, that you are able to diſplay the Excellencys of Homer thro your Skill in any Art or Science, you are a Man, who does not act fairly. For after you had profeſſed to know many fine Things, from which you could illuſtrate the Works of Homer, and had undertaken to give Me a Specimen of that Knowlege of yours, you deceive and diſappoint me: whilſt you are ſo far from doing as you promiſed, and giving me ſuch a Specimen, that you will not ſo much as inform me, What thoſe Things are, in which you have ſo profound a Skill; and this, notwithſtanding I have long preſſed you to tell me: but abſolutely become, like Proteus, all various and multiform, changing backwards and forwards, till at laſt you eſcape me, by ſtarting up a General; for fear, I ſuppoſe, you ſhould be driven to diſcover, how deep your Wiſdom is in the Works of Homer. If then you really are an Artiſt, and when you had promiſed to give Me a Specimen of your Art and Knowlege in Homer, wilfully diſappoint me; you

in the firſt place, upon their *Deſcent* from the *Athenians*, ſo illuſtrious for Wiſdom and Valour, and next on Account of their *Opulence* and *Magnificence*; Circumſtances, in truth, redounding only to their Shame; yet the uſual Topicks of Boaſt, theſe Two, High Deſcent and Outward Greatneſs, whether in Nations or private Perſons, degenerated from their Anceſtors, and void of thoſe Virtues, which raiſed Them to that Greatneſs.

you act, as I juſt now ſaid, unfairly. If indeed you are not an Artiſt, but an Enthuſiaſt, one of thoſe, who from Divine Allotment are inſpired by Homer; and thus, without any real Knowlege, are able to utter Abundance of fine Words about the Writings of that Poet, agreeably to the Opinion, which I had of you before; in this Caſe you are not guilty of any unfair Dealing. Chuſe then, Whether of theſe two Opinions you would have me entertain of you; whether This, that you are a Man, who acts unfairly; or this Other, that you are a Man under the Influence of ſome Divinity.

Io.

Great is the Difference, O Socrates: it is certainly much the better Thing, to be deemed under Divine Influence.

SOCRATES.

This better Thing then, Io, is with You, to be deemed by Us, in your Encomiums upon Homer, [92] an Enthuſiaſt, and not an Artiſt.

[92] In this laſt Speech of *Socrates* the double Deſign of the *Io* is very plainly unfolded: for an Account of which more at large we refer to our *Argument* of this Dialogue.

In the Text, Page 59, Line the laſt, for *another way*, read *no other way*. P. 60, L. laſt but one, blot out *other*. P. 61, L. 12, for ; put ? P. 71, L. 20, for *Command* read *Commander*. P. 63, Verſe 1, for *Pramniam* read *Pramnian*. P. 66. Begin the Verſes thus,

Illuſtrious Lords! What Things of ſad Portent
Are theſe befall'n you!

In the Notes, P. 51, L. 5, for *vehemans* read *vehement*. P. 55, L. 9, for *Obſervatinn* read *Obſervation*. P. 59, L. 5, after *him* put *a Comma*. P. 76. L. 12, read *Plato*.

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